

COVER ILLUSTRATION

• ASSOCIATED ARTS WORKSHOP
CALIFORNIA SCHOOL OF FINE ARTS
See page 18

JANUARY 1947

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DESIGN

35c

VOL. 48 • NO. 5



HOME WEAVING by O. A. Beriau. 215 pages, 8x10 inches. Price \$3.00. 429 black illustrations and 15 colored plates.

Though this is not a new book, having been published in 1939, it is still one of the very best texts for those who wish to become practical weavers. It reflects the wide experience and understanding of the author who revived the art of weaving throughout Canada.

The book aims to teach home-weavers the elements of weaving and comprises a brief outline of primary weaving; a study of textile fibers, especially those produced in Canada; detailed explanation of equipment accessories and their applications; notes on the making and analysis of fabrics with illustrations and specifications of numerous designs of woven fabrics. The book achieves its aim towards great simplicity and clearness, giving readers practical information and simple methods. It facilitates the study and solution of the various problems of home weavers; it demonstrates to the artisan the elements of hand weaving.

●
THE COMPLETE WOODCUTS OF ALBRECHT DURER by Willi Kurth. 346 pages, illustrated. 9 x 12 inches. Price \$3.50.

This volume contains all the woodcuts Albrecht Durer ever made. It offers complete one of the greatest artistic achievements of all time. Durer is recognized as one of the masters of the woodcut, particularly on sacred themes. This volume includes all of his religious work, as well as many other masterpieces. It also contains a biography of the artist and a descriptive index. **THE COMPLETE WOODCUTS OF ALBRECHT DURER** was originally published a number of years ago and has been out of print for several years. The present volume has been made from new plates, in the original 9 x 12 size.

●
FORTY ILLUSTRATORS and How They Work by Ernest W. Watson. 318 pages, illustrated, 8-3/4 x 11-3/4 inches. Price \$10.00.

Here is a collection of stories of illustration and outstanding American illustrators which reveal as much as possible each artists creative processes. Since illustrations is the only art known to millions of Americans who have never seen an original painting it must be counted among the nation's cultural influences.

The forty artists here presented are among the most distinguished in their profession. But there is no implication that they are the forty best. There are so many excellent illustrators working today that another, and yet another, selection of forty might be equally impressive. What we have here is a series of interviews writ-

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ten for American Artist, before there was any plan for a book. These magazine articles were so avidly welcomed, by professional artists and students alike, that the publishers decided to bring them together in permanent form, providing invaluable instruction not to be found elsewhere.

●
LORADO TAFT by Ada Bartlett Taft. 88 pages, 6-1/4 x 9-1/2 inches. Price \$2.50.

An interesting human story of the well known American Sculptor written by his wife. It stresses "those influences that had made him a person so interested in his fellow men and concerned with their welfare, so responsive to man's highest achievements and ideals, so gifted as an artist, so scholarly and yet so joyous, enthusiastic but never taking advantage of another to gain his own ends." The book discusses with deep understanding his student days in Paris, his early days in Chicago, success as a great sculptor and citizen with a great philosophy.

●
THE RUG AND CARPET BOOK by Mildred Jackson O'Brien. 166 pages, 6 x 9 inches. Price \$2.50. Illustrated.

The story of rug and carpet buying is delightfully told in this new book. Every experienced homemaker, every decorator—amateur or professional—will find in these fifteen chapters just the knowledge needed and has previously sought in vain. The book discusses manufacturing, markets, selection and care. Chapters include The Fabulous Rugs of Persia, From European Looms, American Heritage, In Today's Markets, The Essential Ingredients, Your Indispensable Yardstick, Fashion Is Fleeting, and Your Problems, Room by Room.

Careful reading this book before buying should give complete assurance in the maze of trade names, weavers and manufacturers. There is a clear explanation of differences between fashion and sound style, quality and price. Whether selections are made in a department store, rug dealers, auction sale or through a decorator.

Books by the American Artists Group

● The American Artists Group announces the addition of five new titles to its Artists Monograph series and two new handbooks to its practical "how-to-do-it" art series.

With the addition of monographs on Doris Lee, Leon Kroll, Arnold Blanch, Raphael Soyer and Frederic Taubes, there are now twenty different books in the American Artists Group Monograph series. The first fifteen of these authentic presentations of the works of America's foremost living artists have proved so popular that all of them have gone into second editions.

A special feature of each monograph is the artist's own introduction to his work. In words often quite as rich as his colors, the artist describes his aims and philosophy as well as his struggles, methods of work and techniques. These introductions reveal what it is that makes the artist paint as he does, thus enhancing the reader's enjoyment of the artist's work.

Each of these dollar-priced pocket volumes contains from fifty to sixty unusually faithful gravure reproductions, including a frontispiece in full color; each presents a comprehensive and definite collection of the artist's work. They have been hailed by critics as being not only about art—they are art. John Sloan says: "I know of no picture books so full of pleasure to the eye and the mind and even to the touch . . . they are simply irresistible."

These monographs are rare treats for all art lovers—for the constant visitor to art galleries as well as for those who never go to exhibitions. They offer retrospective shows on the home bookshelf with the artist himself as guide, pointing out the subtleties and overtones.

HANDBOOKS OF THE CRAFTS

● Two more volumes are added to the American Artists Group authoritative "how-to-do-it" series; they are "Artists Manual for Silk Screen Print Making" by Harry Shokler and "Gouache Painting" by Arnold Blanch. These volumes are authorized by leading artists whose years of practical experience enable them to explain all the intricacies and "secrets" of the different techniques.

"Artists Manual for Silk Screen Print Making" is the most complete and comprehensive guide yet published to Serigraphy, the newest and liveliest technique in the fields of both fine and applied arts. The author offers a detailed explanation of every step in the process.

A basic text for that quick-drying opaque watercolor medium known as "gouache" is authentically presented for the first time in "Methods and Techniques for Gouache Painting" by Arnold Blanch. The book is a thorough presentation of this least complex and most variable of media; Mr. Blanch has included in his book descriptions of individual approaches and methods.

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DESIGN

COVER ILLUSTRATION

ASSOCIATED ARTS WORKSHOP,
CALIFORNIA SCHOOL OF FINE ARTS

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March issue will contain as a leading article "Design Through Experience" by Dr. John Dietrich as well as a stimulating presentation entitled, "What Are Your Chances In Architecture," by Prof. Esmond Shaw of Cooper Union. Among the several other articles of major value to persons in the arts are: "Henry Moore, England's Most Noted Sculptor," "Norwegian Enamels," "Carving On Linoleum" and other helpful articles on the hand-arts. "Hands To Work" will give many valuable ideas to those who are interested in ideas for beginners.

EASTERN ARTS

● The 36th annual convention of The Eastern Arts Association will be held in the historic city of Philadelphia April 10, 11, 12, 1947. Headquarters will be the Benjamin Franklin Hotel. Leaders in art education in the convention city are working with the Convention Program Committee in preparing a program based on the theme "Art Education in a Free Society." The enthusiastic cooperation of the Philadelphia group, their desire to put forth unlimited energy in making an effective program, the breadth of the guiding theme, and an availability of exhibit and demonstration material in the Philadelphia area, all point to an outstanding meeting.

Dr. I. L. deFrancesco, President of E.A.A., announces the following highlights tentatively planned for the three day conclave: an all-Philadelphia exhibit of art work from grades one to twelve; a packed full of interest meeting at the Philadelphia Museum of Art, including a demonstration of their well known "Art Field Day"; exhibitions in a number of Philadelphia art schools; special events for the Junior Division; art clinics at the various school levels; nationally known leaders in art education on the formal program; and commercial exhibits by manufacturers and dealers in art products.

Miss Ruth W. Coburn, State Director of Arts and Crafts of Vermont, heads the Convention Program Committee. She is assisted by Dana P. Vaughan, Dean of the Cooper Union Art School of New York City; Vincent A. Roy of Pratt Institute, Brooklyn; Earl B. Milliette, Director of Art in the Philadelphia Schools; Emil M. Benson, Educational Director of the Philadelphia Museum of Art; Dean Edward Warwick of the Philadelphia Museum School of Industrial Arts, Dean Boris Blai of the Tyler School of Fine Arts of Philadelphia; Mildred Jantzen, Special Assistant in the Art Department of the Philadelphia Schools, Dr. Kenneth Brown, Special Assistant in the Art Department of the Philadelphia Schools; Mother Mary Berenice, Head of the Art Department of the Philadelphia Parochial Schools; Walter E. Haggerty of Newark, N. J.; Dr. Harold R. Rice, Dean of Moore Institute of Art; and Jack Bookbinder, Special Assistant in the Department of Art of the Philadelphia Schools.

N. E. A. DEPARTMENT OF ART

● The winter meeting of the Department of Art Education of the N. E. A. will meet in Atlantic City, New Jersey March 3rd, 4th and 5th, jointly with the American Association of School Administrators.

Membership in the art department has trebled since the summer meeting. To have your name on the membership list is good, but 'tis better to attend the sessions of your organization. More than ever before we want a representative group to be present at this convention. Every State

should send at least one official representative.

Plans are being considered for the formation of a National Council on Art Education with a paid executive secretary and a headquarters office to render more definite service to the members of affiliated art organizations throughout the States.

Art department headquarters will be at the Dennis Hotel where the luncheon and dinner will also be served. Announcements will be in the mails within ten days. If you are not now a member, send \$1.00 dues to C. Dean Chipman, Treas., Dir. of Art, Elgin Academy, Elgin Ill. If you possibly can go to Atlantic City send your room reservation request to Floyd A. Potter, Chairman housing bureau A. A. S. A., 16 Central Pier, Atlantic City, New Jersey.

Now that general public's attention has at last been drawn to education let us make good use of this impetus to strengthen our ranks.

(Miss) IDELLA R. CHURCH,
Pres, Dept. Art Education
National Education Association

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A SCOTTISH SCHOOL OF CRAFTS

Courtesy "The Scotsman"

● An experiment which aims at providing more work for Scottish people near their own homes is about to be launched in the Western Highlands. A School of Crafts at Morar, now under construction, is shortly to be opened by the Highland Home Industries, Ltd., of which Queen Elizabeth is patron.

The crafts taught to begin with will include weaving, general woodwork, and rugmaking on looms, for which material will be available. New ground will be broken by the teaching of pottery, for which it is hoped that a local seam of clay may be utilized, and investigations are now being made as to its suitability.

Free training will be given primarily to men and women who wish to use the craft either as a whole-time occupation or as a way of augmenting their present means of livelihood. The work of such pupils as have reached a good standard will be purchased by Highland Home Industries at a price to be mutually agreed. In no case will it be less than the prevailing rates.

Applications from fifty crofters have already been received, sheds have been brought over from Skye, and operations will begin as soon as the school is equipped with electricity, possibly in January or February.

The school at Morar will be the second in what it is hoped will be a chain of such institutions in the Highlands. The first—the weaving and rug-making school at Kilmuir, Skye, which has developed into a small factory—has won official approval for the way in which it is adapted to the needs and times of the crofters. If and when accommodation can be arranged, the school at Morar should serve a much wider district. Funds raised at the Clachan at the Empire Exhibition in Glasgow are being used to start it.

A great social problem in the Highlands today lies in the fact that the women are leaving the district to find work elsewhere. There is a stretch of Western Ross where some dozen or more crofts are run by bachelors.

In South Uist, however, the young women have expressed a strong desire to stay where they are, if work can be found, and the local people are anxious to revive their own 100 per cent hand-made tweeds and woolens.

There are some 50 weavers on the island and to keep them employed with handspun wool about 300 spinners are required. There has been a most encouraging response from the young women, who are quite prepared to tackle the spinning provided that the carding is done for them. Classes in spinning are being organized by Highland Home Industries and machinery for a carding mill has now been bought. It is hoped that premises for the mill will soon be available. The spinning, vegetable dyeing, and weaving can be done by the workers in their own homes.

ART EDUCATION IN BALTIMORE

By LEON WINSLOW
Director of Art Education
Baltimore, Md.

• The Division of Art Education believes in a philosophy of art education that emphasizes the worth of the individual and confidence in his capacity to get on with others: that provides opportunities for all children to engage in meaningful, enjoyable, creative, and informational experiences; that holds knowledges as means, not ends; that concerns itself with the development, continued growth and enrichment of personality through the use of the arts as vehicles of self-expression; that maintains a balance between the individual and social consciousness and that increases the individual's human and social qualities; that emphasizes participation in creative activities and develops the ability to plan, assume responsibility and carry through to successful completion meaningful undertakings; that studies the aesthetic needs of students in relation to their environment and that develops an awareness of a truly democratic design for individual and group living.

COURSE-OF-STUDY PUBLICATION

"The Course of Study in Art for Elementary Schools" was printed and distributed during the year, embracing kindergarten, primary and intermediate grades and consisting of 280 pages. The volume contains chapters dealing with the following topics: Art Education Programs, Aims of Elementary School Art, Procedures for Carrying on Instruction, Art Experiences, Techniques in Art, Basic Elements and Principles of Design, the Arts of Various Peoples, Works of Art in Baltimore, and Art in School Maintenance. There is also a glossary, a bibliography and an index. Mrs. Pauline D. Smith, assistant supervisor of art in the elementary schools, acted as chairman of the elementary school Course of Study Committee; and Miss Margaret F. S. Glace, of the Maryland Institute, as consultant to the Committee.

DIRECTION OF ART EDUCATION

The Director of Art Education, endeavored to conduct his division as a coordinate though intergrated unit within the school system and to direct the work of the assistant supervisors of art education with this aim in view, to direct the development of courses of study, to cooperate with principals in arranging time-allotment and other schedules, to conduct conferences with supervisors and teachers, to act as liaison officer of the Department of Education for the art museums, the library art department, and the art school. He prepared copy for art circulars, directed the preparation of question papers for the examination of candidates for teaching positions in art,

the scheduling and display of exhibits in the School Museum of the Department of Education, and served as consultant in matters of school decoration, including the acceptance of works of art by the school system and the painting and furnishing of school buildings. He directed the evaluation of the art education programs in schools throughout the city and represented the Division of Art Education on official occasions.

SUPERVISION OF ART EDUCATION

The supervisory staff of the Director of Art Education, as at present constituted, consists of five "assistant supervisors of art," who performed the following services directed toward the improvement of classroom instruction through professional supervision: Guiding the principal and the teacher in using the art course of study, aiding the teacher in planning and carrying on her work, showing the teacher how to carry on the essential art processes, helping the principal and the teacher to procure and care for the necessary equipment and supplies, seeing that the school schedule for art is regularly observed, demonstrating and clarifying teaching procedures in art, conferring with the teacher regarding her work, helping arrange displays within the school classrooms and at the School Museum of the Department of Education, encouraging the integration of art and other curriculum areas, cooperating with supervisors in other divisions in furthering school enterprises such as plays and operettas, noting exceptional children and recommending them for testing in art, and evaluating the work of teachers and the art programs of schools.

ELEMENTARY-SCHOOL ART

An increased emphasis is being placed on art as a curriculum area at the elementary-school level, and time is being found for it in the weekly and sometimes in the daily time schedules, for it is realized that art in the elementary school is vastly more than a curriculum area embracing mediums and processes, that it involves not only activities but experiences with information as well, and with feelings. Art is rapidly becoming an organized body of self-controlled and highly educative experience directed toward the meeting of personal, community, and world needs. Even more, perhaps, than other curriculum areas, it functions as a democratic way of living.

SECONDARY-SCHOOL ART

Art continues throughout the junior high school as a constant subject and affords all

the pupils an opportunity to secure insight into art as an important phase of human experience, and to a few talented ones an opportunity to grow along individual and special lines. In the junior high school art is a two-period-a-week subject for the former group and a period-a-day subject in the ninth grade only, for the talented few. Approximately half of the pupil's time in class is given to recitation and half to drawing, design and handcraft.

In the first senior high school year, a required general course, "Art Today," is offered. Creation is given an important place in the outline of this course, the theory underlying art structure being applied in design problems. In addition to offering the course, "Art Today," the senior high schools also make provision for a number of art major courses which are elective, a major school subject being one that meets every school day, the passing of which is required for promotion.

The art major courses are planned for those students who, having some ability and much interest in art, elect it as a subject in high school for two years with the intention of discontinuing their formal education in favor of a job on graduating from high school or of pursuing a liberal arts curriculum in college. The purposes of these courses include exploration of the possibilities of art as an immediate means of earning a livelihood, the pursuit of an additional cultural subject in high school, and improvement of everyday living standards through learning how art contributes to daily living in the home and the community.

The art major courses for eleventh-grade students include the following: "Art of the Ages," "Costume Design and Illustration," "Industrial Design," and "Freehand Drawing"; for twelfth-grade students: "American Art," "Advertising Art," "Stagecraft," "Interior Decoration" and "Modeling and Carving."

During the present school year 123 pupils were enrolled in the art major courses, exclusive of the Art Curriculum. Of this number 75 were from the eleventh grade, and 48 from the twelfth grade. The schools represented and their art-major enrollments are as follows: Eastern High School, 55; Forest Park High School, 34; Western High School, 34. Enrollments in art major courses showed a decrease of 37 below the previous year. Since their introduction in 1927, the art major courses have provided a foundation in art training and appreciation for 2426 boys and girls in the senior high schools, many of whom were at the same time enrolled in the Preparatory Department of the Maryland Institute, for late

afternoon courses, and courses on Saturday morning.

The Art Curriculum is planned exclusively for boys and girls capable of becoming high school graduates and of entering college or art school to specialize in art or art education. Students with interest and exceptional promise in art who desire to make an art profession their life work are encouraged to enter this four-year curriculum. They are admitted to it on recommendation of the art teachers and the school principal.

Enrollment in the art courses of the Art Curriculum for 1945-1946 was 222, an increase of 30 over the previous year. A statistical summary indicating the distribution of enrollments by grades, instructors and courses will be found on the next page. This table shows that the Art Curriculum has become thoroughly established. The gradual growth in enrollment, since its inauguration four years ago, indicates that it is meeting a felt need in the secondary school organization not met heretofore. The classes this year were sufficiently large to make possible a feeling of cooperative and social relationship on the part of students. Present indications are that some of the classes will have to be divided next year if the present level of efficiency is to be maintained. Due to the limited physical facilities and the nature of the instruction required, it is important that the enrollment in Art Curriculum courses should never exceed twenty-five students.

AMERICAN RED CROSS PROJECT

For the fourth year in succession the Division of Art Education of the Baltimore public schools cooperated in furnishing folders which enclosed standard menu cards for the Christmas dinners served on ships of the United States Navy and at the Navy hospitals at such places as the Marine Hospital, the Bainbridge Naval Training Station. The quota this year was 8000 folders. All of the junior and senior high schools, including the vocational schools, participated in this project, the theme for which was the relationship between Christmas and the Navy.

Although some of the menu covers designed this year were in the form of individual drawings or paintings, most of them were produced in quantity by students enrolled in the art major, Art Curriculum and vocational art courses. Technical processes used included linoleum-block and silk-screen printing, etching, spatter, air brush and silhouette cutting.

EXHIBITS

An exhibit of drawings, blueprints, models, charts, and printed matter relating to the physical planning of a school art department for the postwar period, assembled by the Division of Art Education and shown in one of the large display windows of the Enoch Pratt Free Library, created considerable interest on the part of the public. The construction phases of this exhibit were produced by pupils in the Art Curriculum course in Architecture. The color chart shown was designed by the

Division of Art Education, printed at the Mergenthaler Vocational High School of Printing and colored at the Thomas A. Edison Vocational High School.

The continuing exhibition of creative art done by children of the Baltimore public schools included a showing of works turned out by pupils enrolled in the Art Curriculum course in "Theater Art." This exhibition contained examples of miniature stage sets, scenery, and a large mural painting, later permanently installed in one of the art classrooms at Baltimore City College. This painting, done in the class of Mr. Norman F. Burnett, was later shown at the Enoch Pratt Free Library.

Another unusually interesting exhibit was that of the work of junior high school pupils of Mr. Myer Site, art teacher at the Southern High School. The title given this exhibit, "Meet the People, At Home, At Work, At Play," is in accord with the philosophy expressed in the new Baltimore "Course of Study in Art for Secondary Schools," including the junior and senior high schools. The exhibit included nearly a hundred expressionistic drawings, many of them in color, made by nearly as many boys and girls from twelve to fifteen years of age, in grades seven, eight and nine. The mediums used included crayon and water color, and there were line drawings, brush and wash drawings and water-color paintings, all creatively original in conception and execution.

Mr. Site maintains that the child's growth in art cannot be measured by comparing his work with that of other members of his group or by some predetermined standard. "The child's development," he says, "should be measured in comparison with his own work done on previous occasions since he develops at his own rate of speed."

The final exhibit of the year was of art products growing out of social-studies units carried on in the third and fifth grades of the elementary schools, and entitled "Living in the American Colonies." The show was an embodiment in visual art form of the present integration of art and social studies obtaining in the Baltimore elementary schools. Among the outstanding things included in this exhibition were colonial house models, both exterior and interior views, models of furniture, rugs, quilts, tie-dyed scarfs, silhouettes, samplers, hooked rugs, embroidery, paper mosaic decorations, illustrative drawings and mural paintings. The following themes were treated in some of the illustrations: "Lexington and Concord," "The Stamp Act," "Reading the Declaration of Independence," "The First Thanksgiving Day," "Plantation Scene," and "Mount Vernon."

This exhibit had been preceded by a comprehensive showing of the work of a single school, the Franklin Delano Roosevelt Elementary School No. 18.

Decorative paintings made by children and suitable for framing in standard adjustable picture frames for display in offices of the Department of Education by art departments of various schools were made

by a number of art departments in the elementary and secondary schools. Remarkable contributions to this project were received from Walbrook Elementary School, William M. Alexander Elementary School, Gwynns Falls Park Junior High School, Clifton Park Junior High School, Garrison Junior High School.

ART MUSEUMS

In addition to the work shown in our own School Museum, an exhibition of work from the elective art major courses offered in the eleventh and twelfth years of the senior high schools was shown at the Baltimore Museum of Art. The courses represented in the display included, "Costume," "Painting," "Advertising Art," and "Interior Decoration." The schools represented were Eastern High School, Forest Park High School, and Western High School.

Two courses of approximately fourteen weekly discussion and creative art lessons on "Architecture, Painting and Industrial Design in Contemporary Life," were given at the Baltimore Museum of Art by Miss Belle Boas, Director of Education at the Museum, for the benefit of groups of art major and Art Curriculum boys and girls from all of the senior high schools. They were in each case designated by the principal on recommendation of the art department of the various schools. Tickets were issued by the museum to the fifty students attending the course, which served to enrich the public school program.

The Educational Department of the Baltimore Museum of Art continued its services to the schools including lectures for teachers and students, addresses at assemblies and before Parent-Teacher Associations, special gallery tours, demonstrations, junior museum talks, junior studio, outdoor summer classes, Sunday movies and loan exhibit service.

The outstanding art education event of the school year at the Walters Art Gallery was the exhibit of prize-winning work of public secondary-school students, held in the court at the Gallery. Marcia Solomon, a senior high school student at Forest Park High School received the Grand Prize for her painting, *The Wharf*. Other first awards went to the following: in painting, Jack Leatherwood of Forest Park; in sculpture, Nancy Holmes of Eastern High School; in handicrafts, to Dolores R. Smith of the Clara Barton Vocational High School. Forest Park had 36 pieces of work accepted by the jury; Baltimore City College, 12 pieces; Patterson Park High School and Clifton Park Junior High School, 8 pieces, respectively.

The Walters Art Gallery carried on its usual effective program, which included series of lectures for Art Curriculum classes and groups from the language and history departments. Other museum activities included "Treasure Hunts" and "Junior Docents."

Since the beginning of the educational programs offered at the art museums the Division of Art Education has taken an

active part. Thousands of children attend both the Walters Art Gallery and the Baltimore Museum of Art every year, each one bringing with him a credit slip. These are collected by the art teachers in the schools. Many students also make oral or written reports of their visits. Although there is no definite series of visits for art classes other than those of the high school Art Curriculum, art teachers and their pupils take an interest in the courses given for other departments. Many visit also the Municipal Museum of Art, founded by the artist, Rembrandt Peale, in 1814, as well as other museums, such as the Maryland Institute, the International Center, the Maryland Historical Society, in Baltimore; the National Gallery of Art, the Smithsonian Institute, the Corcoran Gallery of Art, Phillips Memorial Gallery, in Washington, D. C.; the Metropolitan Museum of Art, in New York. The total number of visits this year was 10,087, a decrease of 91 over the previous year.

U. N. ASSOCIATION PROJECT

In a letter from Miss Dorothea Nevius, for the Board of Directors of the United Nations Association of Maryland, addressed to the Clifton Park Junior High School, Miss Nevius referred to a recent delivery of posters made by children of the Art Curriculum classes. Her letter stated in part,

"The Executive Board of the United Nations Association has been profoundly impressed by the posters made by the Clifton Park Students on 'Peace.' These posters were exhibited at the Board meeting last week and have been on display in our headquarters since. They have received enthusiastic and sincere appreciation for the quality of workmanship and originality in each poster by all alike.

"It is indeed heartening to a group doing the slow kind of educational work in which this Association is involved to see what can be done in a school where there is real interest on the part of the administration, the faculty, and the students, in such a vital subject."

A. I. D. PROJECT

A competition in interior design and decoration and design for hand-block textiles, open to pupils of senior high schools, was participated in voluntarily by the art major students. The two problems assigned were (1) a teen-age room in a house and (2) a textile for a teen-age club room. The first prize in textile design went to Louise Powell of Western High School, and the second award to Lenore Tuchman of Forest Park High School. Honorable mentions were given to two students each from Forest Park High School and Western High School, respectively. The jury reported that they considered the design work submitted by the public schools of very fine caliber and were very much impressed with it.

NORMAN ROCKWELL

Popular American Illustrator

● Norman Rockwell, among all artists, is unquestionably first in the hearts of his countrymen—America's best-known and most loved illustrator. As a matter of plain fact, no other painter since Maxfield Parrish has achieved the stature of a national hero. And Parrish, even, did not approach Rockwell's popularity. This was not alone because the vastly greater opportunities of modern publishing machinery were lacking: his appeal was to the esthetic sense rather than to human sympathies. His art was beautiful; it was original and imaginative too, but it could not woo the affection of millions of everyday folk who delight in recognizing their own portraits in Rockwell's commentaries on the American scene.

"Norman Rockwell discovered the Century of the Common Man a generation before the statesmen did," writes Jack Alexander in his Biographical Introduction to Arthur L. Guptill's fascinating book, *Norman Rockwell, Illustrator*; a heart-warming book that affords an intimate acquaintance with the man whose pictures, on magazine covers, hang on the walls of countless thousands of homes throughout the nation, and whose *Four Freedoms* posters stirred all America.

The story of Rockwell's life and work is a colorful one. It reveals the sincerity, the honesty, the industry that account for the impact of his pictures. The book is seasoned with innumerable anecdotes that point up the man's humor and his humanity. The author describes an incident that illustrates to what lengths this artist will go for the sake of authenticity and reality in his pictures. That was the occasion when he hailed a farmer plowing in a field and offered to trade his own trousers for the farmer's work-worn pants; these had just the right character for a magazine cover he had under way. The farmer, convinced he was dealing with a genial maniac, was only persuaded to give up his pants by Rockwell's offer of four dollars to boot. Rockwell got out of his car and handed over the money. Both men solemnly detroused themselves under a tree and made the exchange.

At another time the artist had to purchase a few dollars' worth of old iron in order to secure a faded jumper seen drying on a housewife's clothes-line. The woman

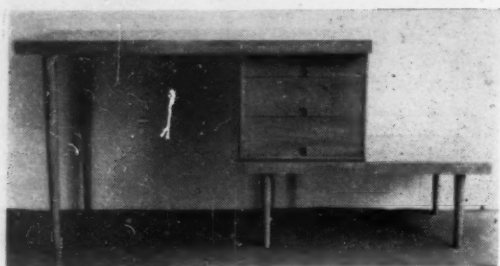


took him for a junk dealer! Clothing, it seems, "just cannot be aged artificially; there is no substitute for plenty of sweat and sunlight." And so, included in Rockwell's extensive collection, is a large section that resembles a secondhand clothing shop.

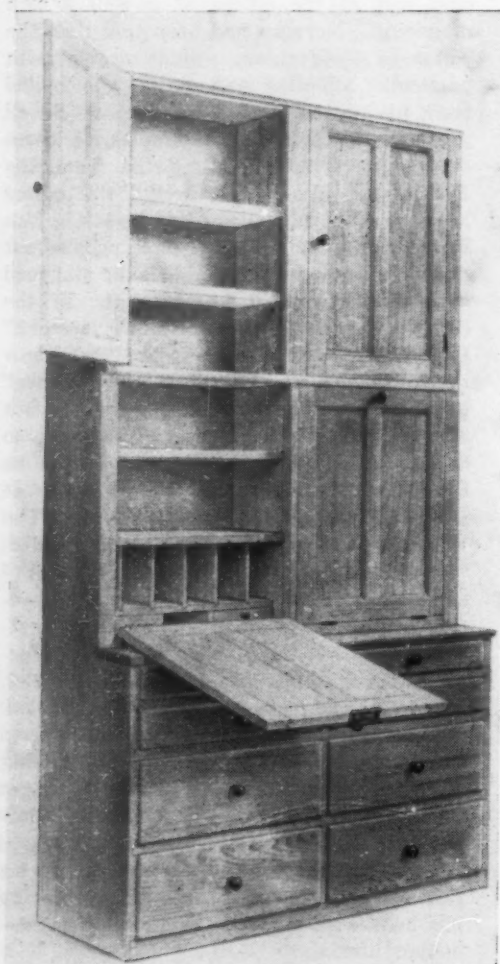
Rockwell, like all the great ones, had his early struggles. He likes to tell about his first call at the offices of a well known magazine. Norman had been told that the editor, a Californian, would receive with particular affection any artist who hailed from his native state. So, when Rockwell presented his portfolio of samples, he introduced himself as a young artist from San Francisco. "Well, well, well," the editor beamed, "I'm a Californian myself! San Francisco, eh? Lots of nice people out there." Norman enthusiastically agreed with this sentiment. "Live right in the city?" asked Bradley. "What street?" Poor Norman was stumped; he didn't know the name of a single street in his "native" city, not even the one he "lived on." But he had heard of a *Sunset Magazine*, so taking a wild plunge, and grinning as he thought one Californian should grin at another, he replied, "Sunset Avenue." The Editor's brow furrowed; he looked puzzled. "Hum," he pondered, "Sunset Avenue; I can't seem to place it . . . in just what section of the city is it?" Things were getting pretty hot now; sweat moistened Norman's brow, but he wasn't licked yet. "Why, out in the Sunset section," he gambled. "Sunset section? Sunset section?" mused Bradley. "Wait a minute," he said, rising from his chair, "let me go inside and get my map." This was too much for Norman. When the Editor had disappeared into the adjoining room, he grabbed up his pictures and fled from the office, leaving his hat—with a New York store label—behind him.



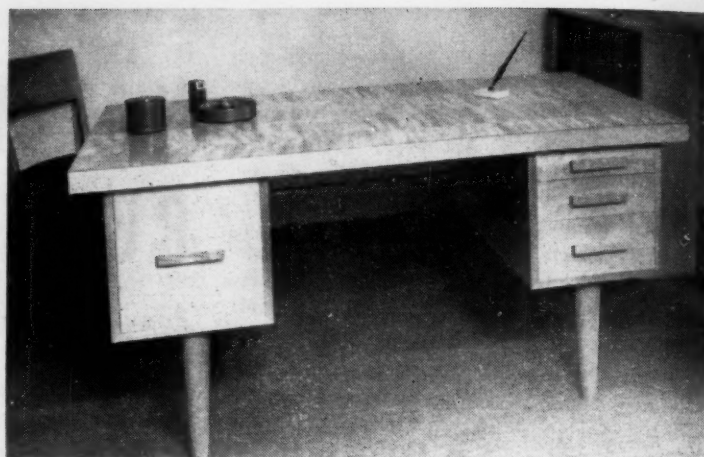
The Desk and office of J. Gordon Lippincott, industrial designer. Photo by P. A. Dearborn



Modern desk designed by Eere Saarinen and Charles O. Eames



Desk made by a Shaker craftsman at New Lebanon, N. Y., about 1840.



A desk designed by Joseph Messana, industrial designer of Columbus, Ohio, for his office. Photo by Charles R. Moor

Desks

The average American spends years of his life at a desk. With the expansion of free schools most children now spend the first decade of their active life at desks in school. Many children go to high school and college, each of which adds four years of desk work.

With the development of modern business more and more of the population have become desk workers. It is estimated that there are about five million clerical workers in the United States besides several million business, professional and other people who spend part of their time at desks. In millions of American homes there are desks and at them long hours of work are spent.

The culture of a nation is mirrored in the desks used for the transaction of business, and other purposes. When business was on a barter basis, and few persons were literate, carried on with small local transactions, there was little need for records, offices or desks. The ordinary table served most of the need of this era.

Following the invention of the printing press in the sixteenth century, however, the veil of illiteracy began to lift from the world. The Bible was widely distributed and people were stimulated to learn to read it. Later on they learned to write. A Bible-box, to hold the Bible and writing materials, became a common sight in the homes of this age.

As trade and commerce developed this Bible-box grew in size and became the desk-box. Drawers, compartments and legs were added. In its final stages it was not much different from the high bookkeeping desks used in the United States until new standards of office management crystallized early in the present century.

Prior to the development of power machinery, business was conducted on an informal basis, chiefly in the home, or the shop or store adjoining the home. To meet the needs of planters and others deriving their livelihood from local enterprise, the so-called "secretary" was evolved. Usually with slanting front moved down to make a writing surface, and with pigeon-hole compartments and shelves for books or papers above, the secretary was one of the most popular desks ever evolved. It took on many shapes and it followed the styles of the many furniture periods through which it passed. The secretary still is used extensively in many homes in America. However, the expansion of the income tax, wherein even a small business or professional man must keep accurate records of his transactions throughout the year, and turn into an accountant four times a year in filing pay-as-you-go returns, is creating a demand for more modern, streamlined flat-top home desks, continues the Institute.



The office of Emmy Zweybruck, designer for American Crayon Co. The desk is by Chwadron.



The office of a director, American Crayon Co. Rockefeller Plaza in New York.

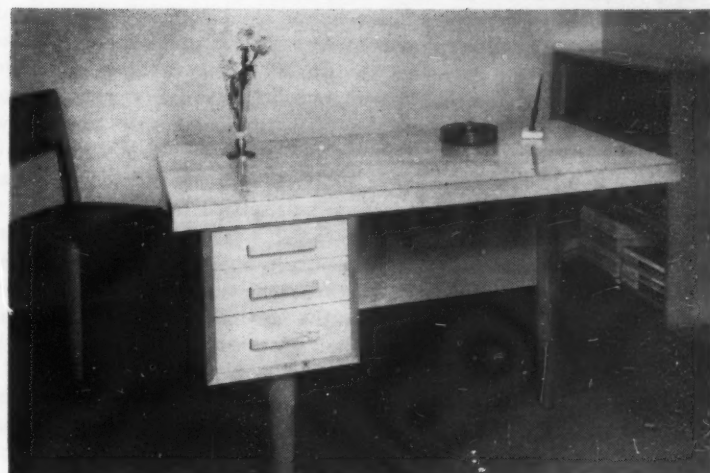
In English trading centers where money passed hands the famous counting desk was evolved. This was in use in banks, coffee houses, taverns and other community centers for nearly three centuries. The counting desk was a small table on which squares were ruled so as to form a type of abacus. Counters, like poker chips, were used in computing rents, interest and other financial transactions. The word "counting house," is derived from this desk.

An offshoot of the secretary was the cylindrical top desk, which made its appearance around the beginning of the nineteenth century. The desk front was formed of wood in a half circle, which disappeared in the rear of the desk. This later developed into the roll-top desk, which for half a century was the chief type of desk manufactured in the United States. There still are thousands of roll top desks in use by country doctors, lawyers and business men throughout America.

Early American filing cabinets also had roll top fronts. These cabinets usually had two tiers of trays, similar to the letter trays used in the tops of modern desks for incoming and outgoing correspondence. Usually these filing cabinets were about six feet in height.

With the expansion in use of power machinery the tempo of business was speeded up. Production methods were developed so that there was a smooth flow of work from raw materials to finished products. Office methods also were revolutionized. Roll top desks, which also served as a filing cabinet, did not fit in the picture of modern business. So desks lost their tops, correspondence and other records flowed daily to central filing locations, and desks became units of production in the administrative branch of business.

In the streamlined office of today, business flows speedily over clean, uncluttered desks, and important papers are kept in convenient and protected files. The modern office truly reflects the systematic and efficient way we Americans have of accomplishing the job we find necessary to do. The modern American office is streamlined to carry out a "Do It Now" philosophy. Despite the introduction of new materials, wood still is preferred by executives and administrative heads for desks and chairs. Although less ornate than their prototypes, for desks have form and beauty which gracefully combine the charm of the past with the utility of the present.



A secretary's desk by Joseph Messana. Photo by Charles Moor



A Stowe-Davis "Convertible" desk, showing a junior executive top on a standard base.



A finger painting

As a sequel to the article published in the November Issue, "Art As A Language" we are presenting this helpful discussion of art materials for the help of teachers and beginners.

A DISCUSSION OF *Art Materials*

By PROF. JOHN HORNS
New Mexico Highlands University

● **TEMPERA PAINT** is one of the most useful painting materials. It is easier to handle than transparent watercolor and less expensive than oil. Being opaque, tempera color can be better observed in mixing than can transparent watercolor. In painting with tempera one need not be so afraid of making a mistake because it can be painted over after it is dry. There are a great variety of ways in which it can be used.

Tempera paint, as commonly offered on the market for school use, is also known as show card color, poster color, or opaque water color. Powdered tempera paints are common, but one needs to test them to see that they contain sufficient glue or other binder. Glue or paste can be added to prevent their rubbing off. Generally, too, they do not keep long after mixing with water. A satisfactory tempera can be made by combining the following ingredients: one part dry pigment (secured at local hardware or paint store), one part white clay or barite modeling clay may be put through a fine screen or "settled out"), a little glue or even flour paste, a little glycerine to retard drying and prevent brittleness, and some disinfectant to preserve the glue. Sodium benzoate will serve as a preservative. The children might well join in the experiment, to the advantage of all. The old masters of necessity prepared their own paints and many of the best modern painters have resumed the practice, feeling that it not only gives them finer materials but enables them better to understand their craft. The exact proportions must be determined according to the nature of the particular materials; but an experiment in making tempera, or any other art material for that matter, should prove an exciting and instructive experience. Because of the danger that some of the pigments may be poisonous, it is not recommended that small children make or use home-made paints.

● **WATER COLOR** has long been a standard item in school use. It is more difficult to handle than a tempera, but it has unique possibilities which should be opened up, particularly to the upper-grade children. Painting in water color is like singing a song. One needs a sureness of touch and a boldness of treatment which can be left to carry its message without too much retouching. The attainment of this typically broad watercolor effect will be helped by the use of a large brush and large paper (cream manila is good). Experimentation will soon show a student many tricks in handling water color, for example: to get a hard edge, use dry paper; to get a soft line, work on wet paper; to get a swift gradation of color, fill the brush with water and the tip with color, then use the side of the brush; to lay on an even wash, keep the board at a uniform tilt and work back and forth at a uniform speed, moving a small flood of water down over the area while it deposits its color. Other less common devices of painters include: pressing with a blotter or sponge to give texture, and scratching through the paint with a razor blade for details.

Since experimentation is the very essence of art, the teacher should encourage the invention of new colors and combinations, new brush strokes textures, and effects of all kinds. Here are a few of the things that children will discover, possibly after some suggestion from the teacher; (1) using tempera as a transparent wash, (2) painting one color into another while it is wet, (3) painting lines or dots over a piece of work when dry, (4) using a nearly dry brush to get textures or soft lines, (5) shading one color into another by rubbing the brush back and forth between them, (6) obtaining a graded tone by filling the brush with water and the tip with color, then using the brush flatwise (beautiful tree trunks can be made in this way). The possibilities of invention with these materials are unlimited. The best technique is that which is invented or adapted to serve a particular need, so that an open mind should be maintained toward methods of applying the paint. Anything that works is right.

A half sheet of newspaper makes an ideal palette on which the child may mix any colors he wishes. Of course some paint is "wasted" when the paper palette is discarded at the close of the work period, but the tendency is not to mix so much of one color as when using dishes to mix in. Small muffin tins are good when larger quantities of each color are needed for designs or murals. Heavy cream manila paper is better for the more careful work of older children, although newsprint is still good for quick experiments. For a large group, where easels are not available, 18x24 inch "quarterboard" boards may be used as desks. Movable desks may be arranged so that four children may use one set of paints, each child standing as he works.

The painting easel has come to be almost a symbol for the kindergarten. It should be available to children of all grades. At least eight colors should be provided with possibly more in the higher grades. The eight colors are indicated on the chart.

In the kindergarten, first, and second grades a brush should be provided for each color. In the higher grades one brush will do, with a can of water for washing and a soft cloth for wiping the brush between dips.

● **FINGER PAINTING** offers to adult beginners or children a great range of possibilities. There are no limits either way—the youngest and the most inept child can do something with finger paint that will be interesting to him. The fact that no experience with ordinary tools of drawing is needed puts such a child on a more equal footing with the others. The equality thus gained may help to bolster the child's courage and put him on the road to real voluntary expression. On the other hand, there are no limits to the inventions possible with finger paint in the hands of an older or more experienced person. It is particularly apt material for invention because of the speed with which new experiments can be made.

The paper to be used in finger painting must have a glazed surface which will resist water for some time. Good quality notebook paper will work, but it usually comes in very small sheets. (12x18-inch or 18x24-inch are preferred sizes.) Glazed shelf paper is

good but somewhat expensive. Certain highly glazed magazine papers work very well and are available in large sizes. Most paper supply houses can furnish satisfactory paper if specifications are given.

A water pan as long as the width of the paper is needed. The sink may be stopped up to serve this purpose. The paper is first dipped into the water by submerging one edge, held taut, and the whole sheet is pulled through under the water. After draining off excess water for a few seconds, the paper is spread out smoothly on the desk top. The more highly glazed side of the paper is the one on which to paint. A teaspoonful of each color is then placed in front of the child's paper where he may dip into it at will. Finished paintings should be laid out on newspapers to dry. Surplus paint may be taken up at the close of the work period by means of a flexible spatula or palette knife. This paint will not injure well-waxed desks which have a painted or varnished surface. Children can easily clean the desks if cloths or sponges wrung out of clear water are provided.

Some demonstration on the part of the teacher is desirable in introducing finger paint. However, the possibilities of experimentation and invention which are so typical of this medium should not be hampered by directions. A liberal period of manipulation must be allowed. Progress may be assured by intelligent criticism on the part of the teacher. One valuable feature of finger painting is that many successive trials may be made quickly on a single sheet of paper, and the chance of getting something good without direction is multiplied (granting that the teacher is at hand to help the child recognize a good thing when it occurs.)

Experiments in pattern and abstract design are the best subjects for finger painting. Only a few pictorial subjects, such as plants, fish, under-sea life, and birds, seem suited to it. Drawing objects in outline with the fingers is not the best use of the material, as that may be done better with crayon or paint. A leaf or a wave can be created in finger paint with one deft move and can be made to exist in three dimensions with a force that is possible with finger paint only.

Good finger paint may be made as follows: (mix $\frac{1}{2}$ cup laundry starch with $\frac{1}{2}$ cup cold water. (2) Pour one quart of boiling water over this, stirring briskly. This should produce a thick starch. (3) Add $\frac{1}{2}$ cup tempera paint. Beat it in thoroughly. Two tablespoons of sodium-benzoate will help preserve the paint. Blue works the best if you are using only one color. However, to get the most out of the experience a child should have access to three colors (red, yellow, and blue). The paint may be made in tin cans and wooden paddle put into each for dishing up.

● OIL PAINT is generally regarded as suited only to the professional painters or advanced students because of the supposed difficulty of handling and the cost. Of course this medium has been a favorite with painters for centuries, because it is relatively permanent. Oil paint is really the easiest of all paints to handle. It is similar to tempera in that it is opaque, but it is superior in that the colors do not change perceptibly in drying. It also dries much more slowly and so permits greater blending and manipulation.

Preliminary drawings for oil paintings are generally laid in with charcoal or pencil. If this is done lightly and surplus charcoal is blown off, it will not be necessary to spray the drawing with fixative before painting. Many painters prefer to draw directly with a brush, using paint thinned greatly with turpentine. As the paint is applied, it may be thinned or used thick. Experimentation again is desirable. Since great permanence is not generally desired, oil paints for beginners or school use can be bought quite cheaply. Ordinary decorators' colors are available at 10c a tube. Canned paint sold for buildings will serve to give the older children experience in handling this material. Dry color may be ground with linseed oil and, when necessary, made opaque with the addition of a little white clay.

The chief advantage of oil paint will be obtained only if it is used on a properly sealed surface. Canvas is the traditional material, but many painters now are using "masonite" or "pressed wood" boards, sealed the same as canvas.

Canvas or wall board must be first sized with a glue solution and when dry, painted with white lead and linseed oil. Any good white oil paint will do. In the case of wall board, the surface should be slightly sanded after two coats of paint. A cheap prepared canvas called "wall-tex" is now sold in wallpaper stores at about 4c per square foot. Good prepared canvas sells for 50c and up, per square yard.

A palette for mixing colors can be made by carefully sealing and sandpapering a piece of wall board. A flexible palette knife or spatula is needed for mixing colors. A jar of turpentine, a paint rag, and bristle brushes (Kindergarten type is good), complete the necessary equipment.

● WAX CRAYONS are so commonly used as to be known by many children simply as "colors." The large, soft kind kindergarten crayons (8 color set) are the best for all grades. To gain experience with a great variety of colors, a child can do better by mixing tempera paint.

There are endless ways of using wax crayons, including that of the old standard "filling-in" technique. One method is to apply a light color underneath and a dark one on top, then scratching line through the top layer. Crayons without paper wrappings will be found most useful. They may be bought that way if specified, or the paper may be removed. This permits the use of the side of the crayon. Very effectively, quick gradations of color can be made thus, by bearing down harder on one end than the other and drawing broadside. Crayon line drawings with water color, tempera paint, or chalk, for filling in color, will be found effective. Manila and bogus paper have a surface on which crayons work very well.

Crayon designs on unbleached muslin or other cloth have been popular lately. The colors become fairly permanent when pressed in with a hot iron (between papers). Wall hangings and draperies may be so decorated. Boxes and other wooden objects may be decorated with crayon and made permanent by shellacking.

● CHALK is a soft, sensitive material to use. Its chief drawbacks are untidiness in use and tendency to brush off when finished. It has some disadvantage for very small children, but with the use of fixative chalk is very valuable for most grades. Chalk can also be rubbed into the surface of the paper to prevent dusting off and to get certain effects. Felt pads for this purpose are sold in some newly promoted sets of materials. Chalk may be rubbed through a stencil with cotton or soft cloth.

Colored chalk can be made by mixing dry color with plaster of Paris or molding plaster. A greater proportion of dry color makes a softer chalk. This should be mixed dry and then with water, after which it may be poured into molds made by forcing a stick into wet clay.

● CHARCOAL has the special advantage of being versatile in the hands of a person of any age. Heavy darks or delicate grays may be attained at will. Big sticks of soft charcoal should be used. Many artists use chamois skin to rub off light lines and to modify tones. Kneaded erasers are used to "lift" out lights from dark areas. The fixative suggested for chalk is especially suited to charcoal. Manila paper is good, although real charcoal paper is not expensive. Charcoal is ideal for blocking in water color, oil, or tempera paintings.

Fixative can be made by mixing white shellac and alcohol. Pour off the clear liquid from the top and apply it with a small fly spray.

● PENCILS are used so much by everyone in all kinds of work. It is not necessary to encourage their use for art expression. Large, soft, kindergarten pencils are recommended for all age levels. These will yield good, bold lines and minimize the possibility of drawing too small. In the higher grades, however, where daily sketches are desired, the child should be encouraged to use whatever pencil he has at hand. He should understand that even a humble lead pencil can produce drawings of real merit. Short pencils generally do better work than long ones.

● **PEN AND INK** is a favorite medium with many artists, partly because of the ease with which strong effects may be obtained and partly because ink drawings are the easiest to reproduce in papers and magazines. Older children will like the lettering pens too—both for lettering, as suggested in the manuals issued by the makers of the pen, and for creating designs. A soft brush may be used to fill in solid areas.

The “funnies” are so universally devoured by children that they may offer an approach to art for children who otherwise would not be interested. Many boys who feel that art is feminine are excited at the idea of cartooning. Caricature forms a sound basis for art expression. A study of the pen techniques used by favorite comic artists may promote experimentation by the pupils. Beginners may be led to observe that the most effective comic drawings are also the simplest. A premium should be placed on originality and invention. Pen and ink artists generally “block in” their drawings in pencil before starting with ink.

● **CLAY** is a most useful material and is furnished in such abundance by nature that it ought to be always on hand for pupils of all ages. Children enjoy clay because it can be so easily manipulated and invites so many fascinating experiments. Young children gain a great deal in dexterity simply through playing with it. Very soon they begin to express real ideas; and before leaving elementary school, many children can become practiced sculptors and potters.

Clay may be kept in good condition more easily if a large quantity is prepared at once. Inexpensive clay may be secured from a brick factory or tile works. Such clay is commonly stocked in lumber yards under the name of mortar-mix and sells for about 60c per 50-pound bag. Before buying a large quantity of this, however, it is well to try out the clay, because it is not always of uniform quality.

Within walking distance of almost any community will be found clay deposits suitable for creative use. To prospect for such clay, test it, prepare it, and put it to use can furnish a valuable experience. Few opportunities remain to use nature's resources directly, and this experience may furnish the creative person with a clearer conception of the relationship of human culture to the natural world.

Clay may be used to good advantage through the whole of a child's school life without firing facilities: Clay pieces may simply be dried and painted with tempera or quick-drying enamel. Clay may be easily mended with a solution of sodium silicate, commonly known as water glass. This may also be used to cement cardboard bases into clay objects. For firing, however, a clay slip should be used for mending.

Firing clay objects is such an interesting process, however, that every school ought to provide the facilities for it. Satisfactory electric kilns may now be had for \$100 or less. They are simple to operate and very usable. A variety of schemes may be devised for outdoor firing. A kiln to be fired with wood or coal may be built for from eight to ten dollars. Pieces may be fired simply by placing them in an 8-inch drain tile and blocking the ends with stones. This should be blocked up a few inches on stones, and then a good size wood fire should be built under, around, and over the whole thing. The fire must be kept going briskly for four or five hours, after which it may be allowed to die out, and the following day the clay objects may be removed. Firing has also been done satisfactorily by placing a dry clay object in a coffee can and packing sand around it, after which the whole thing is put into a coal furnace with a hot fire. Turning this occasionally, through a period of four or five hours, will produce uniform firing.

If the clays mentioned above are to be fired, they should be treated to remove stones and pieces of shale. Forty mesh brass screen (strainer cloth) can be secured at the hardware store and stretched on a frame. Clay mixed quite thin (in the potter's language called “slip”) may be put through this screen easily. To dry sufficiently for use, permit clay to settle, pour off the water, and let stand until sufficiently dry. Clay may be dried out more quickly by putting it on a plaster slab which will absorb the surplus water. Stones and impurities may be made to settle to the bottom by mixing the clay thin with water and allowing it

to stand, a process that may be found just as effective as using the screen.

Clay objects larger than 1½ inch in diameter should be hollowed out to prevent breakage in firing. Clay should be thoroughly kneaded before work begins. Breakage will be minimized also by slow heating and slow cooling. Clay must be thoroughly dry before firing.

Objects may be decorated by painting over dry clay with a thin slip of a different kind of clay which will give a contrast in color when fired pottery is generally finished by a process called “glazing.” This is done after the first (biscuit) firing, by coating the piece with a mixture of clay and metal oxides which will melt and give a surface of glass, the color of which is determined by the metal used. Glazing requires special study, but it is fascinating and within the abilities of older children if a kiln is available.

Tools for clay modeling can be made of maple, white pine, or other wood, with a pocket knife. Boxwood is used for most commercial tools. Meat skewers, tongue depressors, and such things make very good tools. Those should be waxed or coated with vaseline. Children should be encouraged to work large enough so that most of the work can be done with their hands. It is true of clay as well as all other materials that anything that works is right. Objects may either be modeled in one piece or made by adding pieces, provided the clay is not too dry and each new piece is well attached to the rest of the object.

A small board should be provided for each child to model on. Pressed composition board with an oil binder is good because it will not warp. The clay object may be left on the board and covered with a damp cloth and oiled cloth, or it may be put into a moisture-proof cabinet to keep moist for continued work on successive days. Coffee cans, gallon lard pails, or other metal containers furnish good storage places for clay pieces.

Of all the methods commonly used for pottery making, the ball method is easiest for children. A ball of clay is placed upon the board and as the ball is turned, the thumbs are forced slowly down into the top to form a bowl or vase as desired. The slab method may be used for either cylindrical or rectangular forms. Bottoms and sides are cut from a slab of clay and “welded” together by rubbing and using some water. The coil method is a favorite with some Indian tribes. It consists of making a disk of clay for the base and building the walls with rings of clay. Each round of clay must be welded to the preceding one by rubbing it with water. The potter's wheel is, of course, the most useful device for making pottery. Simple wheels may be devised, and electric wheels are available at low cost.

A twenty gallon garbage can will hold two hundred pounds of clay. Using a pound coffee can or similar measure, alternate four measures of clay powder with one of water until the can is nearly full. Better save a little dry clay to add later if the mixture is too wet. After standing a few days, the clay will be uniformly moist and ready to use. Very little mixing is necessary.

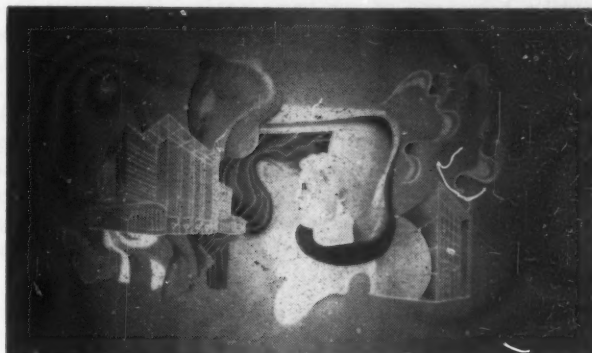
● **WOOD** has been such a standard material for building and construction that most children will be fairly familiar with its possibilities. Throughout all the grades an assortment of wood should be kept on hand. Orange crates and other packing boxes are useful sources of wood, although the school should buy some standard material, such as 1 inch by 2 inch white pine strips for large constructions, and quarter-inch basswood for coping saw work. Mattresses boxes furnish a good supply of heavy cardboard with which to build large things.

Tools for wood work should include, for the lower grades, about twelve 10 oz. claw hammers, cross-cut saws, coping saws, several small planes, a wood file, screw driver, pliers, and several braces with a variety of wood bits. The assortment of nails should include roofing, lath, shingle, and 4, 6, and 8 penny common. Coping saw work should not be encouraged among the very young children because of the detail and difficulties involved. Older children should have access to some machines such as the jig saw, and the lathe, which are both quite safe to use. Wood carving can be done in the upper grades. Wood chisels and mallets should be furnished for this purpose. Substantial benches and vises are suggested for all grades.



**MICHAEL CHOMYK AT WORK ON
A MURAL WHICH HE PAINTS IN
OIL PAINTS DIRECTLY ON WALL**

Below is shown a mural by this artist in which he has used the spirit of designing and decoration as a theme. This mural was made for the offices of Design, Inc., of St. Louis.



The spirit of construction in which the head and hand work together form the main theme used in this mural.

MICHAEL CHOMYK MURAL DECORATOR

● Michael Chomyk, the mural painter of St. Louis, is Ukrainian by birth. He migrated to America with his parents at the age of two. True to his heritage he has always yearned to express his ideas in color, from his earliest recollections.

Many of the public buildings throughout the Middle West show examples of his original and entertaining murals. One of the most charming and entertaining murals appears on the walls of the Children's Ward of the Jewish Hospital in St. Louis. Colorful and quaint characters depict a Russian Fair scene, affording delightful entertainment for the youngsters confined there for treatment.

His recent murals appearing in office buildings and hotels, tend toward modern sophistication. The two sketches on this page were designed for a large building concern in St. Louis. Design Inc.

Mr. Chomyk says, "To-day murals and wall decorations should serve as a decorative complement to architecture." He never sacrifices plastic design for story-telling interest, a pit-fall too many mural painters have not avoided. His ideas are symbolized in strong linear movements and skillfully related color areas. There is little depth in his modern work. He avoids the use

of perspective and over modeling of forms but keeps his design in the near picture plane, relating and integrating it with the wall area.

Mr. Chomyk works alone for the most part. After carefully planning his design on paper, he traces his designs on to the wall by perforating his enlarged sketch and dusting it with chalk. Then he paints directly with oil paints on the wall surface.

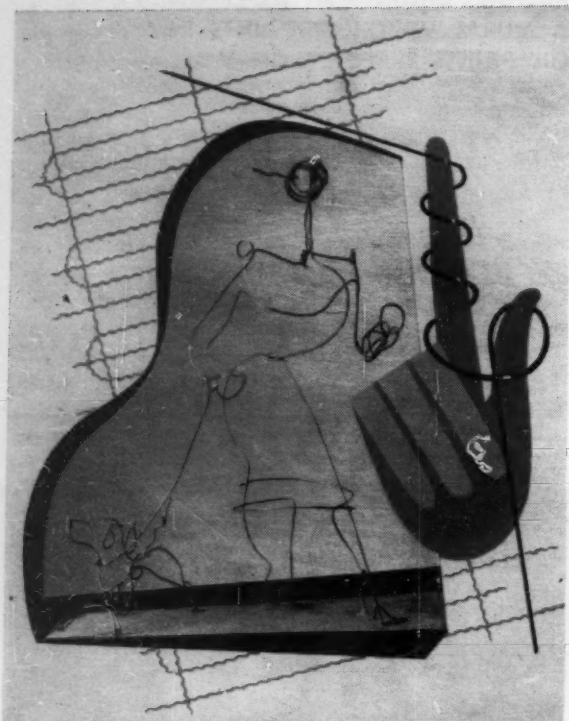
One of his recent murals appears on the walls of a modern dress establishment, Dorsa, Inc. His problem was to design a suitable background for a small show-room stage. He has taken the most significant symbols of the art of dressmaking and woven them into a surrealistic design. Spools, ribbons, scissors and dressmakers forms are composed in a delightful rhythm, classic in feeling. The color is most successful. He has skillfully used soft blues, whites, terra cottas and lush pinks. The whole effect results in a most delightful and suitable background for the manikins who come and go across the stage.

Mr. Chomyk insists that "Murals must stay on the wall surface and become a part of the structure. They must not be a thing apart but an integral part of the architecture."

Hands to Work

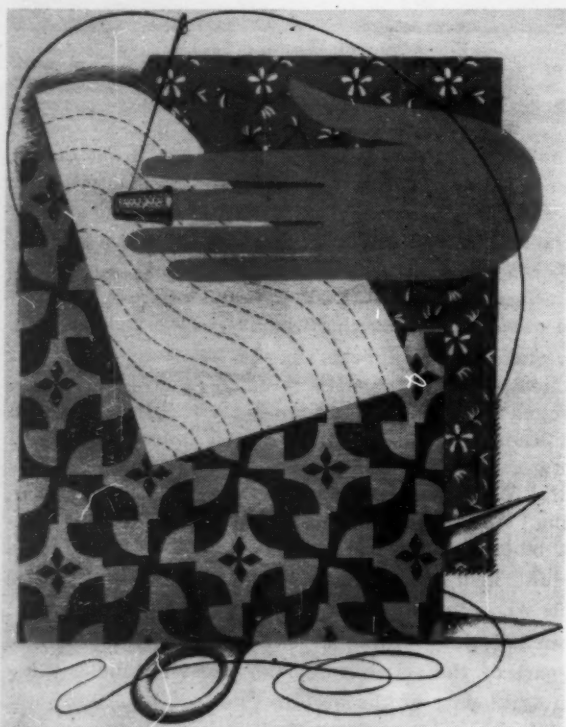
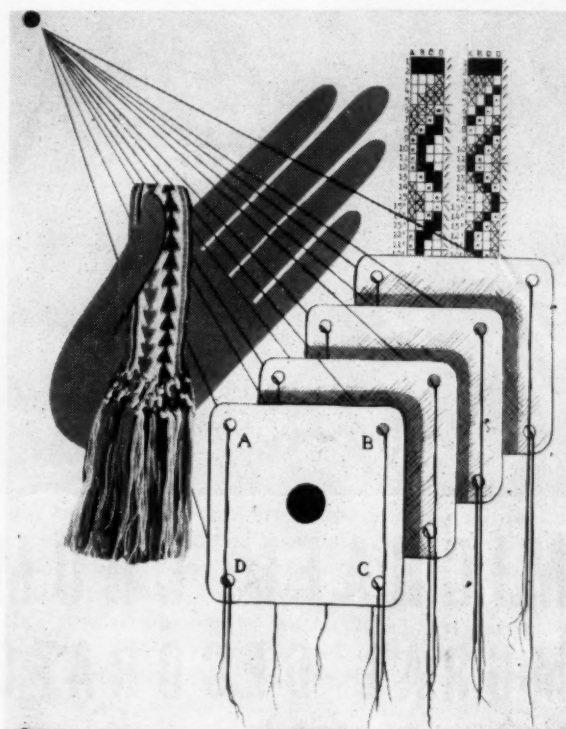
WIRE SCULPTURE

● Artists have begun to recognize the value of wire as a medium—an entity in itself. They have used it as an armature in modeling for years, but only recently have they seen the folly in always covering it with clay. Previously in searching for mass or form, line and space were minimized; all these the sculpture of vision embraces now with equal concern and interest. With this broader concept of sculpture it is fitting that wire should come into its own as a fine medium. When it is employed by the student of sculpture it is possible to achieve line, space, and volume or mass in the shortest possible time. Likewise, young children will find wire a boon to their inventiveness. A bend, coil, angle, twist or a combination of two or more will help in showing the way when it is difficult to start for lack of an idea. Combinations of kinds, types, and thicknesses of wire may add variety and interest to the works executed in this uninhibited phase of sculpture.



CARD WEAVING

● This type of weaving is attributed to the Egyptians, but it is doubtful if they enjoyed it as much as the contemporaries who have tried it. Everyone knows a fabric when he sees it, but few have any conception, today, of how one is woven. Yet what an important phase of art appreciation in view of textiles being one of our basic needs. Developing the art of understanding in education is often taken as much for granted as art. The first is best achieved by active thinking and the last by the actual doing. Through card weaving anyone can quickly understand the principle of textile making. Even if he does not go into other phases of weaving, or make more than one belt by this method, he will have gained much practical knowledge. In weaving he learns to know one material from another, thus developing a sense for quality in different types of textiles. This type of education is not only more interesting, it is more practical. So why not understand how the cloth in a suit or dress is made by bidding the ancient Egyptians to show us the basic principles of weaving?

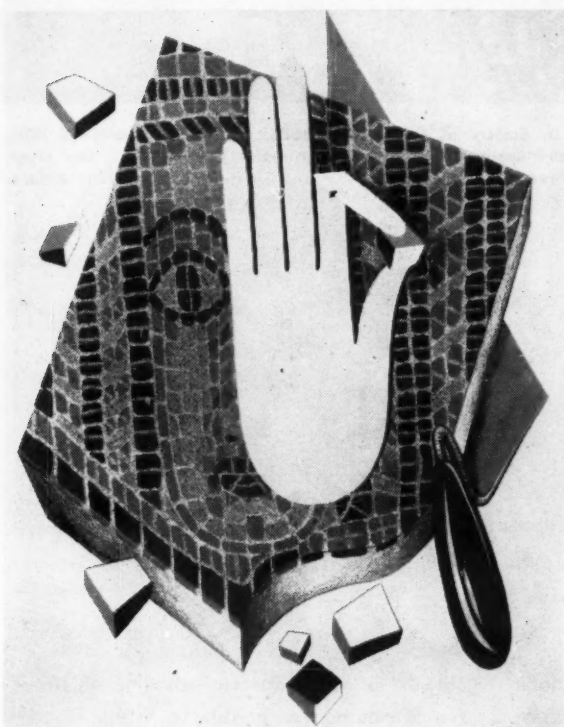


QUILTS

● Fine sewing has practically become a lost art within our time. Women may say, "Just as well! Why waste time sewing when you can buy things factory-made which are just as good?" But if this is true, why is it that many of them like to surround themselves with machine-sewn articles planned to look hand-made? For example, can there be anything more absurd than a machine-made version of a hand-made quilt, or anything much finer to see than a skillfully hand-made and well designed quilt? If women feel no need for sewing as pleasant, constructive diversion, if for no other reason, at least sewing still should play an important role in the art education of young girls. When interest lags, when paints and clay seem too juvenile and projects of adult significance seem all important, cloth, scissors, needle and thread may be the answer. The appearance and character of these future women's homes should be important to them and their family. It is significant that they understand now that art in the home does not stop with placing of a painting over the fireplace, as many seem to think.

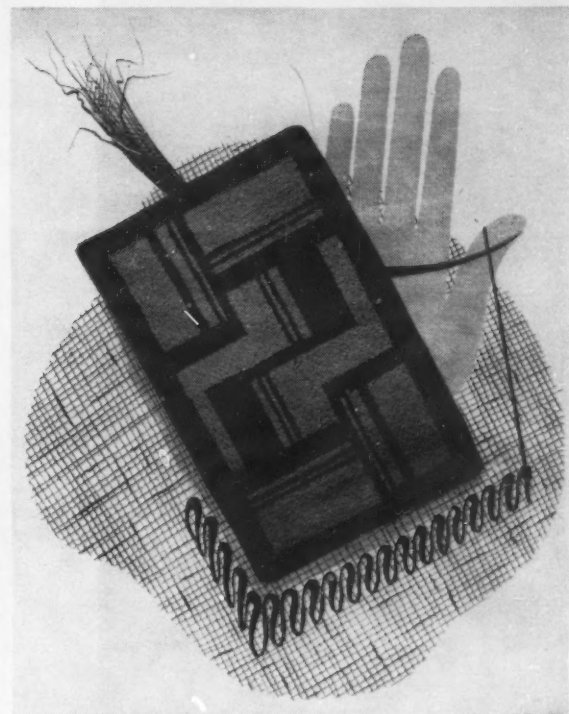
HOOKED RUGS

● When crafts are mentioned most every American responds with interest to this one. This may be due to our heritage; for hooked rugs have been a fairly standard home furnishing throughout our history. The reason is obvious. They are utilitarian and making them gives the individual the chance to be thrifty, resourceful and creative during leisure time. There is a place still for genuine hooked rugs in our homes—new ones. Unfortunately many people, who want this type of rug because of its “homey” association, can have their wants filled adequately by buying machine-made imitations of hooked rugs. Such rugs give way to sentimentality for want of a true quality as found in many of the fine manufactured rugs woven with real regard to process. When quality rugs are needed, and the budget is low but the wool rag bag full, leisure time can be well spent in the creative, constructive activity of designing, planning, and executing fine hooked rugs. Unlike a woven rug requiring a loom, these can be made with a minimum of equipment and material, most of which may be found already in any home.



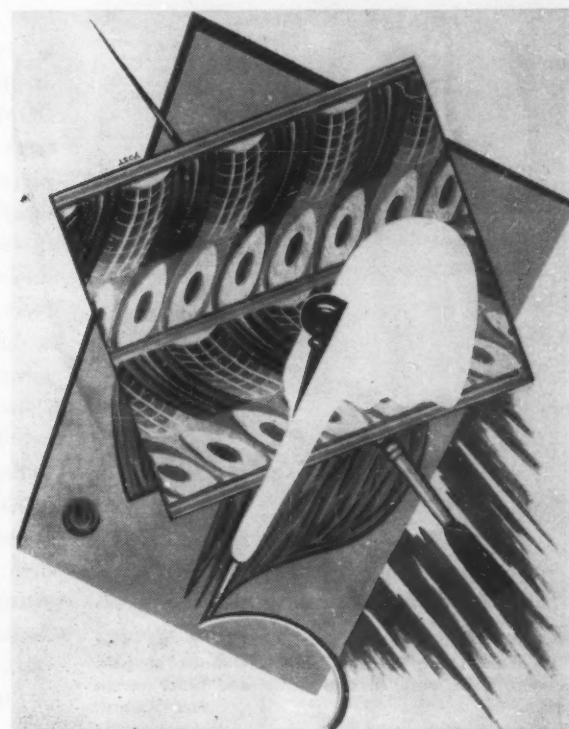
LINOLEUM CARVING

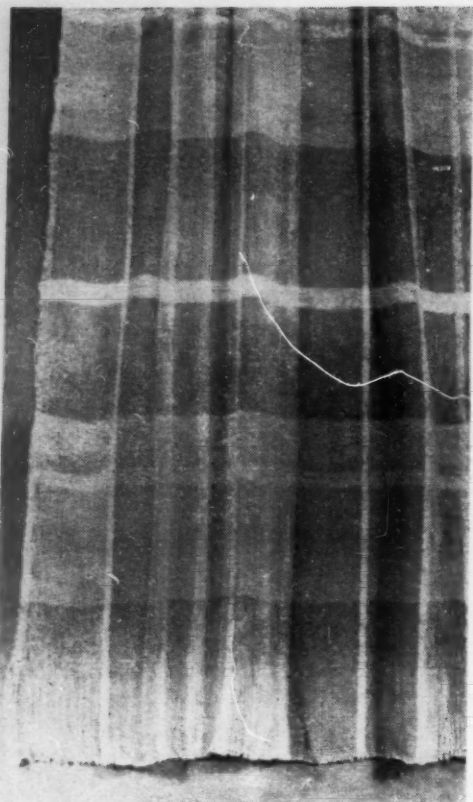
● This industrial product has become standard material in many schools and studios, but mostly for use as blocks in printing. Since a good part of the fun in making printing blocks is found in their cutting, some artists have been prompted to use linoleum as a carving or low relief medium. Art teachers of young children or older beginners in art will find it more practical than using wood in gaining experience in the cut away process of sculpture. Such a project offers an important balance for the building up process such as with the use of clay or papier mache. If form is to be emphasized in the completed work a coat of paint, preferably light in value, will be desirable in creating stronger shadows and lights. The introduction of various colors in oil paint to define shapes may give pleasing effects. Artists interested in texture and non-objective design will find linoleum an excellent medium in creating variety. Carved linoleum has been used successfully in applied design for lamp bases and as panels in cabinets. It lends itself well to such projects because of its flexibility and durability.



MOSAIC

● The influence of this ancient art form has been great on the other visual or applied arts. Mosaics are made by imbedding small flat shapes of colored glass, stone, or tile into cement or plaster; thus creating a flat, durable designed surface. It has been referred to by some as mosaic painting because it was utilized in the place of pigment applied by brush in depicting stories, or as a decorative effect on the walls of ancient buildings. Likewise, floors were often constructed and decorated in this manner. The type of painting known as Pointillism embodies the same principle, that is, allowing the eye to fuse bits of varied colors into a series of masses or defined shapes. The tiles in our modern kitchens and baths are a development of this medium. It is possible to see examples of mosaics in some modern buildings, but it is by no means a popular art as it was formerly executed. A greater revival of this fine art seems possible now with our general return to more work with materials. One leading California craftsman has executed some outstanding mosaics as table tops for garden and indoor tables. Experimenting with this process will provide a highly stimulating and interesting project for young or adult participants in art.

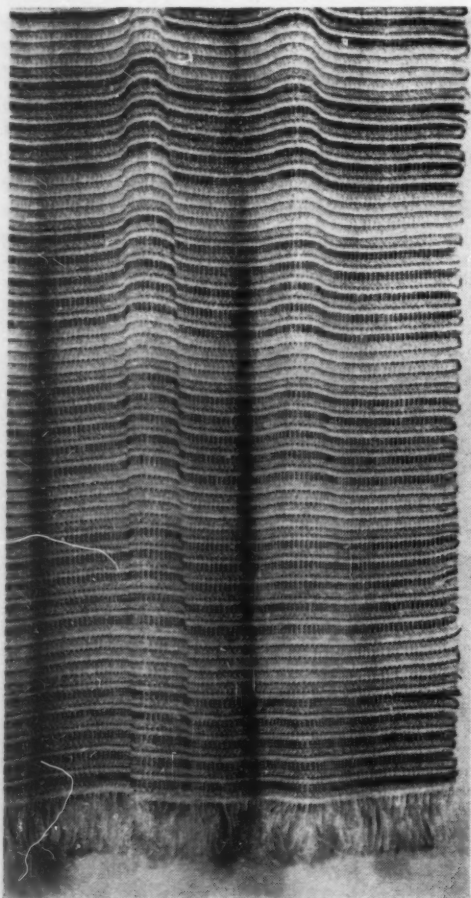




WOMEN SYNTHETICS by Henrietta Atkin, student at Woman's College, Greensboro, N. C. This is made of cotton and celanese. Plaid is of yellow threads (plain and textured); white and turquoise textured threads.
First Award.



WOVEN CLOTHING FABRICS by Robert D. Sailors of Cranbrook Academy of Art, Bloomfield Hills, Michigan. The black and white yarns are combined to give a gun-metal gray effect. The rough texture is caused by heavy white wool threads.
First Award.



WOVEN DRAPERIES AND UPHOLSTERY by Else Regensteiner of Chicago, Illinois. Made of gold cotton, gold metallic, and white and black cotton yarn.
First Award.

INTERNATIONAL TEXTILE EXHIBIT

● Purchase awards in the seven divisions of the third annual International Textile Exhibition, sponsored by the art department of the Woman's College of the University of North Carolina to present a comprehensive picture of artistic activity in this field today, are announced by the jury. From the approximately 250 entries received from commercial and free lance designers in all parts of the country, the jurors also selected the pieces which were shown when the exhibition opened November 4 in Weatherspoon Art Gallery at the College.

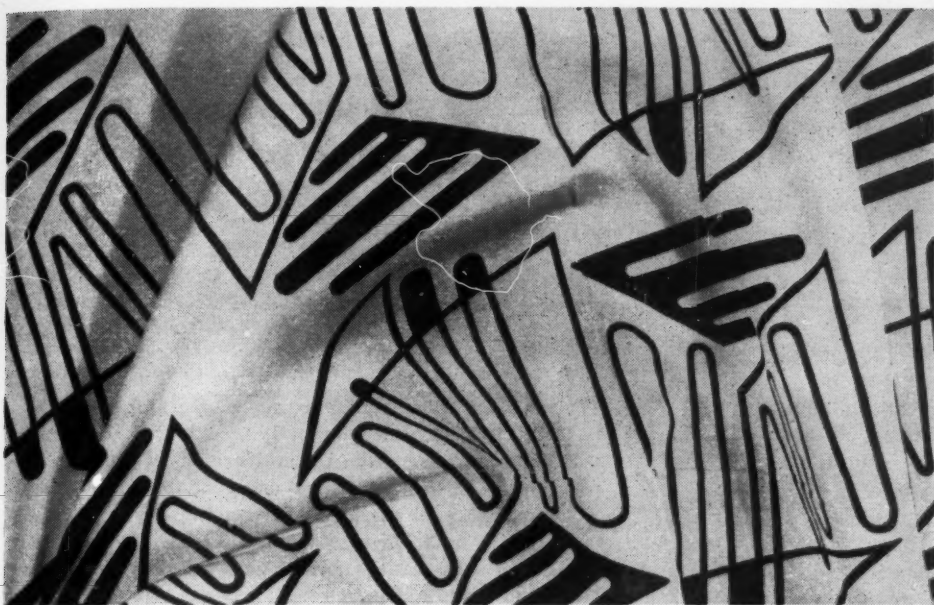
The jury was composed of Meyric C. Rogers, curator, departments of decorative arts and industrial arts of the Art Institute, Chicago, and Miss Noma Hardin, assistant professor of the art department at the college and chairman of the exhibition. A third judge, Miss Michelle Murphy,

curator of the industrial division of Brooklyn Museum, was unable to attend.

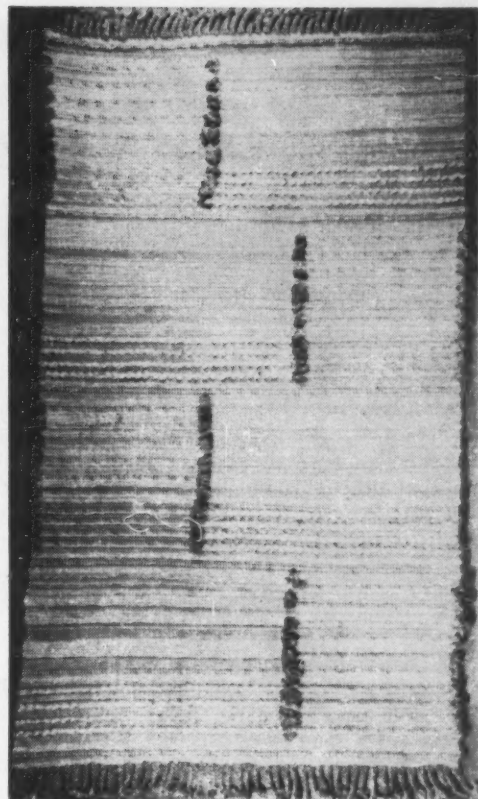
Organizations contributing to the purchase awards of \$100, \$75, \$50 and \$25 for the first four places in each division were as follows: Goodall Fabrics, New York; American Crayon Company, New York; Hughes Fawcett, New York; Celanese Corporation of America, New York; Burlington Mills, Greensboro; and American Enka Corporation, Greensboro.

In the division of woven linens, no prize was made for first place, but second place went to Mrs. Donnell Brook Young, Bethesda, Md.; third, Lorinda Epply, Cincinnati, Ohio; and fourth, Florence Lloyd Hohman, Baltimore, Md.

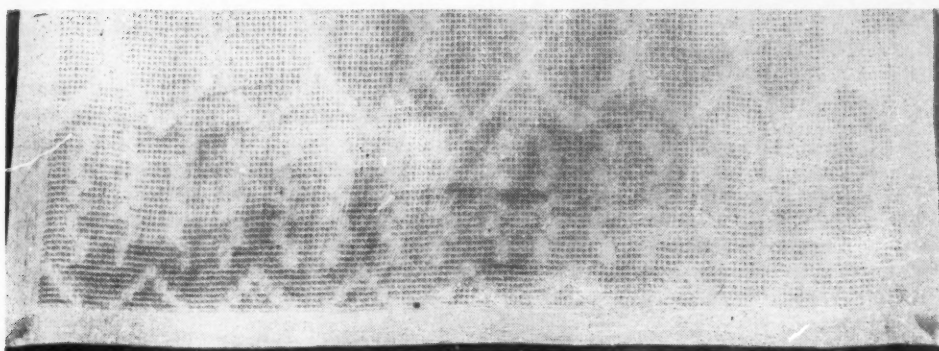
First award in woven draperies and upholsteries goes to Else Regensteiner, Chicago, Ill., and second to Ed Rossback, Cranbrook Academy of Art, Bloomfield



PRINTED TEXTILES by Merlin G. Dow of Eugene, Oregon, is a startling black-on-white print. Printed on material of cotton and rayon mixture. *First Award.*



WOVEN RUGS by May Kedney of Oneonta, New York. Made of natural sisal, hemp rope, dyed rags, cotton twine and jute; it is an unusual design in tan and brown. *First Award.*



WOVEN NAPERY by Martha H. Pollock of Arlington, Virginia, is made of pure linen threads in off-creamy white color. *First Award.*

Hills, Mich. Robert D. Sailors, also of the Cranbrook Academy, received third award, and Dorothy L. Meredith, of Milwaukee, Wis., fourth.

Sailors also took first and fourth places with two entries in the division of clothing fabrics, while Floyd B. LaVigne, of the Cranbrook Academy, took second and third places.

In the woven rugs division, May Kedney, of Oneonta, N. Y., rated first, followed by Rebecca Gallagher Williams, of Hanover, N. H., second; and Sailors, third and fourth.

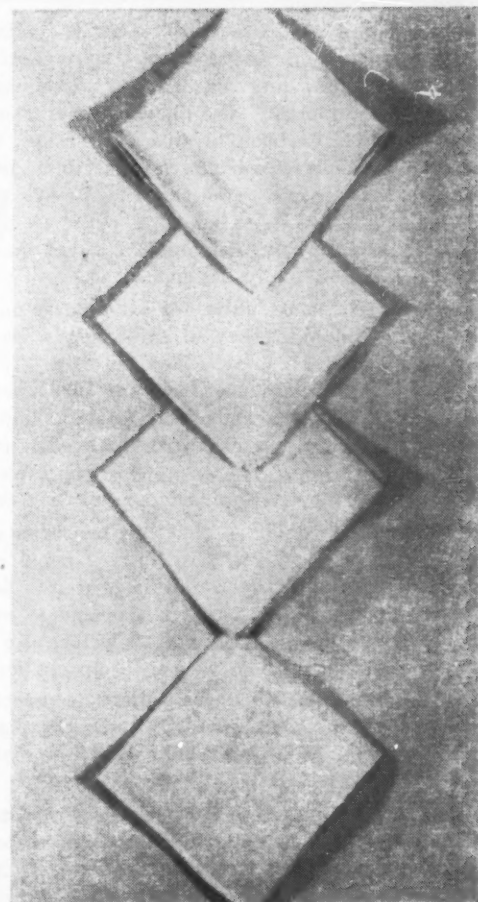
Merlin G. Dow, of Eugene, Oregon, won first and fourth places in the printed textiles division, while Mona Marx, Berkley, Calif., placed second, and June Groff, Philadelphia, Pa., third. Honorable mention in this division went to Marian Witt,

Wilmetta, Ill.; Grace Harlan Kennedy, Milwaukee, Wis.; and Harry Wyatt Schulke, of the Cranbrook Academy of Art.

In the division of napery: Woven and printed, first award was won by Martha H. Pollock, Arlington, Va.; second, by Sailors; third by Berta Frey, New York City; and fourth, Doris McMullen, Long Beach, Calif.

First prize in woven synthetics went to Henriette Atkin, Hendersonville; second, to Lois Russell, Thomasville; third, Sailors; and fourth, Louise Hardwick, Wilmington.

The exhibition will be shown during the month of February at the Rochester Memorial Museum, Rochester, N. Y. It is also scheduled to be displayed in the West, in Florida, Michigan, and other places in the nation.



WOVEN LINEN by Mrs. Donnel Young of Bethesda, Maryland. Deep sky-blue in color; the yarn has a sheen that lends a glossy appearance to the material. *Second Award. (No first award.)*

Industrial Design

By DOROTHY GRAFLY

● America's youngest art, industrial design, although it may trace its heritage back to Eli Whitney and the cotton gin, did not gain full momentum until the 1930's, and on January 6, at the Philadelphia Art Alliance, opened a comprehensive exhibition of recent accomplishments that will tour the country.

Representing the work of members of the Society of Industrial Designers, founded two years ago by fifteen industrial designers, the show keeps its feet firmly on the ground by offering the American public a general survey of products either on the market or in actual production.

The Society believes that fantastic claims are of more harm than benefit to good designers. "Industrial design," it states on an explanatory poster at the exhibition's portal, is "a creative link between business and the consumer; a profession which enhances the American standard of living by relating people's needs and desires to problems of mass production, and thus serves the individual through service to manufacturers."

"Beauty and logic in everyday objects—obscured in the early stages of the industrial revolution—are being restored."

In fact, much of the beauty to be noted in these latest American designs could be produced only by machines under conditions of mass production.

Divided into six categories, "Transportation," "Home Equipment," "Industrial, Professional Equipment and Tools," "Commercial Interiors and Exteriors," "Toys and Recreation" and "Personal Equipment," the show mounts photographs and drawings on panels uniform in size and design, but with a different background color for each division. About half of the sixty-nine designers now members of the Society are exhibitors.

No attempt has been made to cater to public appetite for a fantastic dream world, although a few exhibits suggest that a new design era has actually begun.

Packaging of house units, for example, is no longer in the dream category. Donald Deskey is exhibiting a home utility unit that may be packaged complete for delivery. It consists of all the service units that are necessary for the functioning of a modern house. The heart of the comprehensive unit is its heating, hot water, and power system, with bathroom and kitchen designed to fit at either side. The entire servicing unit may thus be placed on the ground floor, eliminating need for a cellar.

The modern problem of heating has been given another treatment by Hunt Lewis, who exhibits a panel ray gas wall heater. Installed flush with the wall this heater is finished to harmonize with the furniture when not in use, and to provide interest when in use by its heated grid and reflector. To make it acceptable for use in a living room was a design challenge.

Multiple use of a single object is another design problem handled by the contemporary designer. Sundberg-Ferar offers scales designed with interchangeable trays that will weigh anything from baby to a sack of potatoes.

Compactness and interchangeability characterize basic furniture units designed by Lurelle Guild Associates for use in any number of different combinations: while Van Doren, Nowland and Schladermundt exhibit a bath tub, built into the traditional corner, but with an interior thrown at an angle to give maximum inner space in what might otherwise prove cramped quarters. Thus the ingenuity of the designer in handling space becomes an important factor both for comfort and for sales.

Space again governs the design of china ware by Russel Wright who combines utility and pleasing appearance. He has solved the problem of designing dishes to fit compactly on a tray. Of utmost value to restaurants and hospitals, such ware is of importance to all who must cope with the constricted space of the small apartment. The Wright dishes have rounded corners, sunken integral handles and knobs. In addition to saving space, the design, with its absence of ornament, reduces breakage and facilitates dish washing by providing wide open tops.

Fluorescent light, still little developed for home use, appears in designs by C. E. Waltman and Associates. These, however, including floor and table lamps, do not attempt to create new design for the new medium, but incorporate the fluorescent tubes in more or less traditional patterns.

Radio, unlike lighting, has little design tradition behind it. Consequently Walter Dorwin Teague's facsimile broadcast receiver, which will print your morning newspaper in your own home, suggests that such service is no longer a mere flight of the imagination.

Equally modern is a new rotary toothbrush, operated by pressure from the water faucet and designed by Harold W. Darr Associates. The valve mechanism in the handle controls the rotation of the brush for either upper or lower teeth, and also controls a small stream of water which, at the user's discretion, allows the water to flow through the stem and out through the brush to rinse both mouth and brush. Individual stems of various colors may be supplied for each member of the family; while all parts are made of plastic.

Plastics, in fact, play an important role in current industrial design in their own right and as substitutes for less available materials. In many instances designers have discovered the virtue of plastics because necessity forced their use. It has been found, for instance, that the use of plastics can reduce manufacturing costs. The plastic handle on a soldering iron designed by Harold W. Darr Associates replaces a wooden handle that was expensive to fabricate and slow to assemble. Not only does the plastic substitute lower production cost, but it allows all the essential mountings for the complicated switch mechanism to be molded into it.

Good appearance, although not synonymous with functional design, often results from it: while function and appearance together may create such a mechanical innovation as the unique removable soap dish designed by J. M. Little and Associates for a wall-type plumbing fitting. Not only does the dish hold a cake of soap, but also allows water to drain freely.

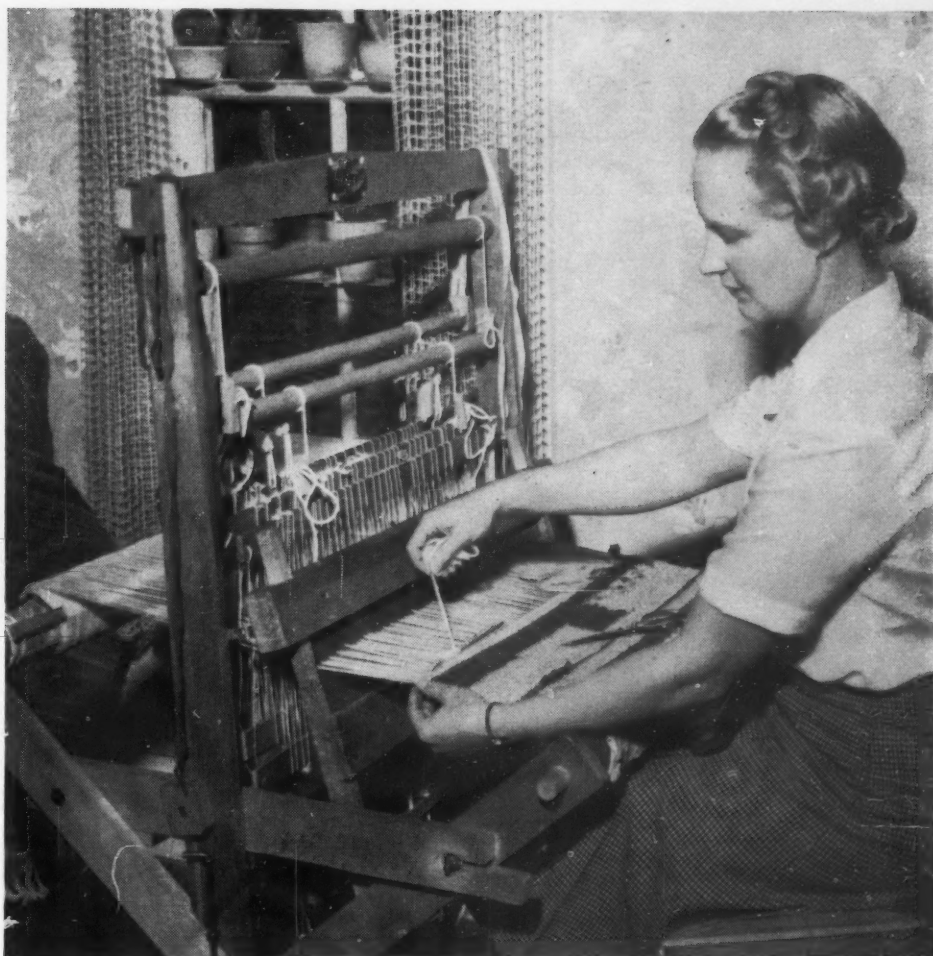
While some industrial designers, may lean heavily on appearance, others derive satisfaction from basic design of functional machine parts. Thus a towmotor, a five ton hydraulic hoist for loading and stacking heavy materials, has been designed by John Gordon Rideout, "not to beautify the product by hanging pretty petticoats on it," as the designer puts it, "but rather to make it look more practical and more efficient by proper design of the actual functional parts of the machine."

Equally functional is the same designer's handling of a non-skid tire. The problem facing the designer was to correct optical illusion. Experiments had proved the value of certain non-skid tread design characteristics, but after only a few miles of driving the tires seemed to have scallops worn in them. The revised

(Continued on page 23)

MRS. DOROTHY ABBOTT ENGAGED IN WEAVING
RUGS TO MEET MODERN NEEDS ON HER LOOM
AT SOUTH BERWICK, MAINE.

A wide variety of color, materials and textures are all unified into pleasing pattern and design. While the loom is one of the oldest tools known to man this creative artist sees in it a means of enriching present day living.



NEW RUGS FOR OLD

By DOROTHY A. ABBOTT
Quamphagan Crafts
South Berwick, Maine

● New possibilities are being discovered in the remains of the old-fashioned rag carpet. With this easiest of all weaving forms as a basis, today's craftsmen can make rugs suitable for a Quonset hut or a palace—using techniques simple enough to be mastered by anyone who can operate a loom.

As in the case of the rag carpet, these rugs can be made of whatever materials are available or can be afforded, though they are made of wool instead of cotton, and considerable attention is given to color, design and texture.

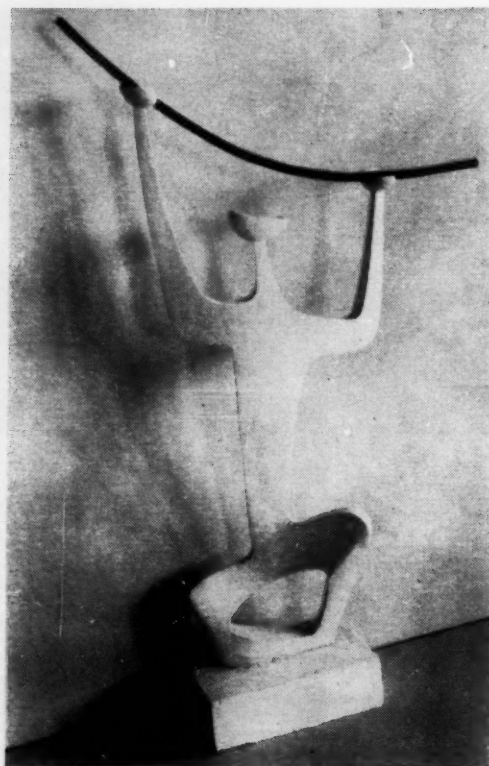
In New England, because of the proximity of woolen mills, we use woolen mill ends, which are the scraps cut from the beginning and end of each bolt of cloth. These have the advantage of being clean

and fairly even, hence easy to dye and cut for use. Frequently they can be used to advantage with little or no change in color, which eliminates considerable labor.

Although they are not to our knowledge available at present, there are small machines for cutting the strips, both hand and electrically operated models, which considerably facilitate the preparation of the narrow strips. We prefer them cut about a quarter of an inch wide, which is difficult to do evenly by hand.

Using a strong linen or woolen warp, very tightly wound, and these mill ends, which are firmly beaten with a six-dent reed, we can produce an innumerable variety of rugs for any room. They may be made into simple runners with no decoration excepting change in color or simple

stripes. There may be block designs worked out in contrasting colors of the material or in one of the many types of yarn decoration, or combinations of both. One of the yarn decorations is "flossa". Flossa rugs consist of rows of plain backing interspersed regularly or in sections with rows of tufts of yarn tied in the fashion of Persian rug makers and wound over a dowel or specially constructed rod so that when cut the pile will be of even length. They are expensive in proportion to the quality and quantity of yarn used as well as the time of hand tying the yarn, though it is a faster process than might be supposed. In this type of rug, the design may be as simple or as complicated as desired. By using graph paper to chart (Continued on page 23)



Left: The West Wing of The California School of Fine Arts, San Francisco.

Right: Model for outdoor shower in patio of a house in Palo Alto, California. The water is sprayed from perforations in the curved pipe.

The work shown with this article was done by students in the Associated Arts Workshop of The California School of Fine Arts.

FROM STUDENT TO ARTIST

By DOUGLAS MacAGY, Director
California School of Fine Arts
San Francisco

● What makes the student's footsteps falter when he walks from school into the role of professional artist? What steps should the school take to make his stride more confident? A year and a half ago the California School of Fine Arts revised its curriculum with these and other questions in mind. The program was divided into four departments: Painting, Sculpture, Graphic Arts; Design for Commerce and Industry; Photography; Orientation. These departments will be discussed separately in a series of short articles. The Department of Orientation, which refers to the question at the head of this article, will start the series.

If we believe that a major consideration of any educational program is the transmission of the cultural heritage, we should remember that the heritage must first be appraised in terms of contemporary interests and necessities. Before the recent war, lamentably few art schools gave serious thought to the latter factor. Most of them preserved methods which were efficient in the eighteenth century. Many of them added training in technological skills without consideration of the motivations which give them meaning in current terms. Graduate students found themselves trained for an age of powdered wigs and beauty spots, or for a later time when industrial "decoration" was strictly "applied." Faced by the dilemma, the twentieth century student then had to enter a period of deliberate forgetfulness, in order to meet fresh demands without the hindrance of obsolete concepts and techniques. In the field of commerce, a number of "finishing" schools were formed to bridge the gap between the academy and modern

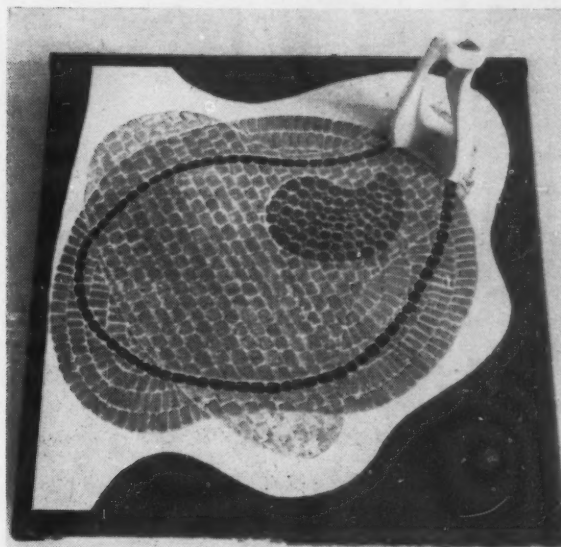
life. While there is something to be said for this form of post-graduate study, some of these schools limit their scope to "trade" concerns and exclude the broader views which lead to a critical understanding of the activity. In any case, the shortcomings of art schools which caused the formation of units for re-education should be remedied.

The Orientation courses at the California School of Fine Arts are designed to inform the student, in terms of thought and skill, what he might expect of art as an activity in the world today. At present four courses are offered at various points during the three years of required study.

In the first term the student spends from three to five half-days weekly in the Associated Arts Workshop. Continuation in subsequent terms is optional, except those who major in industrial design. The Workshop combines several purposes. First, it provides an experience of design under conditions of material properties and working processes. The student works in a wide range of mediums with both manual and power tools. Second, it demonstrates through practice the potentialities of creative design within the controls of a master plan. Visiting architects and planners present blueprints of projects into which students might fit units of their own design. Third, by means of collaborative undertakings of this sort the student learns the value of working together with his colleagues. Fourth, students are able at once to see ways in which production can fit into a lively community context.



A student at work using one of the many power tools in the Associated Arts Workshop.



Scale model of tile floor and carved outdoor shower for the patio of a house in Palo Alto, California, produced by a student.



Relief sculpture for Administration Building of a chemical plant at Richmond, California, produced by a student.

During the first year of this course three projects were featured: a landscape swimming pool, a dwelling house with gardens, and an industrial plant. In each case the students studied the blueprints, visited the site, made scale models of their own units and finally executed the unit, or a detail of it, full-size. The units for the swimming pool included carved water-spills, metal railings, cement diving towers, stone barbecue ovens, and outdoor furniture. Over-mantel reliefs were constructed for the house interior, two types of mural decoration were designed in accordance with the architect's specifications, along with appropriate furniture. The garden plan called for a mosaic-tiled patio and a sculpture outdoor shower. Plastic and neon signs were designed for the industrial plant; a low-relief and painted atomic chart were planned for exterior wall surfaces; and a variety of mobiles, floor patterns and wall treatments were introduced into the modern office scheme.

After viewing an exhibition of this work at the end of the year, several architects asked the School to install a permanent exhibition place for Workshop products to which they could send clients who desired special design within an architectural setting. Plans are being made to train the student to participate with community designers in large-scale undertakings such as the Central Valley Development in California.

First year students also analyze art forms to learn the principles of their organization under the varying conditions of many

periods and many places. They compare the types of organization to be found in city plans, architecture, sculpture, painting, music and literature.

In the second year they study the visual arts in cultures which have influenced our own. They investigate the expressed intentions of the artists of these cultures, their products, and interpret their findings by means of pictorial devices—such as “perspective machines”—and designs in many mediums. They look into the social role of the artist of each period, note the times when the artist has identified himself with the Engineer, the Craftsman, the Gentleman and the Vagabond. Through the years they see the rise and decline of the concept of the artist as the Bohemian. They learn to regard the artist as an inevitable unit, conforming or not conforming, in the society of his time.

This procedure is carried through the final year, in which the art of this century is scrutinized in detail. The beliefs, the manifestoes, and the products of artists and designers are reviewed in relation to their own work and thought. Merchandising devices in commercial design and in so-called Fine Art are examined. The artist's relations to museums, dealers, and the public are outlined.

All courses in the Orientation Department are tied in with courses in the other departments so that the student may see his major interest against a setting of its past and its equally important present.

IS THIS PRINT NECESSARY?

WHIRLWIND



Designs copyrighted
by Barrett Textile Corp.

SPELLBOUND

• Which design illustrated here would you prefer for your living room? If you're a modernist with a yen for functional, uncluttered interiors, you'll likely go for the "avant garde", abstracted look of "Whirlwind" or "Spellbound".

A period-thinking person with provincial decor in mind would unhesitatingly select "Macclesfield" or "Skansen". An informal, contemporary home where atmosphere and inspired creativeness are more important than authenticity could find good use for "Meximart"—while "Fauna" is strictly for the daring, the semi-formal modern home.

As a matter of fact, you couldn't actually make a selection of home furnishing fabrics based on black and white pictures like these. Color is all-important. "Whirlwind" in, say, burgundy and brown, is dull and pointless compared to the same pattern in Kelly Green and Scarlet. The fabric, too, is a matter to be considered. Cotton is at home where satin would fear to tread—and vice versa. And the practical buyer is naturally interested in the width of the fabric.

Anticipating these diversified requirements is the principal concern of the stylists and merchandise men. In the hand screen printing business since its initial birth pangs in this country, Barret has of recent concentrated its extensive hand screen printing facilities (largest in the world) and its imaginative styling on textiles for the home—for draperies, slipcovers, upholstery and tablecloths. In producing highly styled inexpensive fabrics, Barret has done a service for the average person whose taste is more refined than the budget cares to know about.

There are about 600 active designs in the Barret line. From the plethora of designs and design material available, how are these designs determined?

In the first place, the line is divided into different general types. There are the "staples". Staples are usually plaids. Flowers continue to be the most popular motif and over all the flowers, the rose holds undisputed sway in the public esteem. Barret has dozens of rose patterns—rambler roses, tea roses, ordinary florist's roses. They are arranged in exciting ways—some are contemporary roses straight from the artist's imagination—others are inspired by the 19th century English chintzes and old plates. These rose patterns, like all staples, cut well—that is, without any interruption of the flow of design or without any difficulty on the seamstress' part they can be sewed up into draperies, bedspreads, slipcovers or

what have you. Fabrics that cut well are, of course, the most economical for all waste material is eliminated. Staples sell best in the South, have the least acceptance in New York City and other sophisticated metropolitan centers. As far as percentage ratings go, they are best sellers throughout the country.

Among other groups of prints are plaids, toiles (pictorial prints), large-scale decorator prints, and novelties. Into one of these cold-blooded designations even the most beautiful design may fit. For promotional purposes, Barret has other groups—the California, the Whimsey, the Americana, and the Southern Colony groups, for instance.

Large-scale decorator prints and novelties offer the most scope to the imaginative artist. The ultimate purchaser of this type of printed fabric is usually a highly individualized person. To comply with his desire for something distinctive, a high-style design is ordinarily not kept in the line as long, nor printed in as large a quantity as, for instance, a nice unassuming little rambler rose. There are, of course, exceptions. "Fauna", which is definitely a high-style design, proved to be so universally popular and so adaptable to different tastes and requirements that it has been printed steadily now for three years. Let us follow one of these so-called novelty prints, "Skansen", from the gleam in a designer's eye to its emergence as a full-fledged drapery fabric.

The merchandise man reports a pronounced trend toward the provincial, a need for more prints that would lend themselves to this type of decoration. The stylist confers with the designer, who in turn repairs to the library and museum for inspiration. Certain Swedish religious motifs intrigue her. A popular Swedish provincial decorative note in the 18th century was three conventionalized horsemen, originally representing the Three Wise Men. The stylist and designer play around with the horsemen, finally decide on the horizontal panel arrangement you see illustrated, using only two of the horsemen.

When the design is completed, the stylist turns it over to the colorist. She works up four or five color combinations, drawing on her knowledge of current fashions in color, what the furniture manufacturers are featuring in the line of woods, what the requirements of this particular pattern are. Every pattern is printed in several combinations—say, one brilliant, one subdued,

one pastel, and one warm and sunny. Possibly the head colors remain the same, with a choice of four or five background hues.

Meanwhile, the stylist selects the type of fabric the design shall be printed on. On linen, on homespun cotton, on cotton sailcloth, rayon faille, satin or Nubflax, a heavy texture rayon and linen combination Barret recently developed. Remember, incidentally, that the fabric and not the design determines the cost of the goods to the consumer. Technical considerations as well as aesthetic ones affect the stylist's selection. A design that will print divinely on one material may turn out very unsatisfactorily on another. For "Skansen" he chose Empire, a rayon faille. The combination of an informal design on a luxurious fabric achieves a wonderful effect of casual elegance.

The design is now ready for the Barret Mill. While the fabric is being bleached, scoured, and otherwise prepared for printing, a screen is made for each color in the design. "Skansen" requires five screens. Each color is traced on silk bolting cloth, filled in with tusche resist, the area to be printed later being washed out to permit the dye paste to go through. When screens and fabric are ready, the faille is pinned to a ninety yard long printing table. Two printers, one for each side of the screen, carry the screen down the table, with a squeegee pushing the dye paste over every repeat. This is done for every color in the design. A hand print is truly a hand print. On the skill and experience of the screen-makers and the printers, the quality of the reproduction depends.

After printing, the fabric undergoes another series of operations—steaming, washing, drying, tender framing, and calendering—to set the colors, to give the fabric hand, to press it. It is then ready for shipping.

Barret's silk screen printing process has proven an eminently satisfactory way of reproducing design on fabric. A hand painted look is effected—diminished only by the finishing operations through which the fabric goes after printing to make it a practical, usable textile for your home.

And "Skansen", the pattern we were pursuing—once distributed to leading department stores, what sort of customer will purchase it? Somebody will be intrigued by its mere novelty—somebody else by the aqua, old gold, and scarlet colors that predominate—the smallest group will buy it because it has an authentic Swedish Provincial flavor.

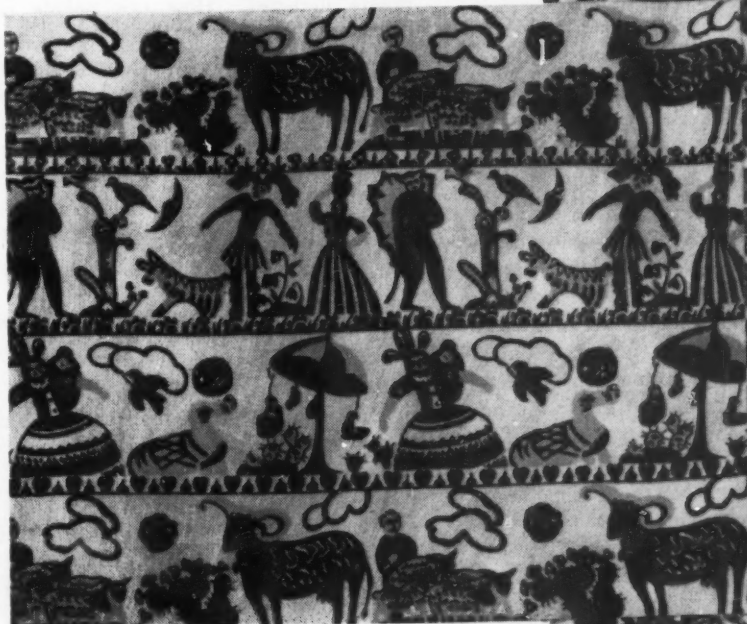
These diversified reasons why one fabric may appeal above all others are the primary concern of a good stylist. Design and color are fundamental human appeals—hitting as many soft spots as possible, at the same time developing consumer taste by making only the best available, is the principle behind all successful endeavor in the fabric field.



SKANSEN



FAUNA



MEXIMART

BOLIVIA

MACCLESFIELD

PROVISIONAL ART WORKGROUPS

By PHILLIP R. YOST

Community Art Projects

• Today, as always, the artist should conceive his work in terms integral relationship to society in general. The question concerns the place of art within our time and the means by which it may best be perpetuated. Naturally, there are diverse opinions on this subject among established artists and educators.

Those who are encouraging people to turn to work in the manual skilled arts are meeting the challenge of others who are opposed to this phase of art education as being right for now. They believe that such encouragement is an effort to work against the dominant, significant force of our social set up—industry and big business. Some even believe there is no longer a place for unique works of art. As they put it, they are for art of social significance; mass produced, well designed things which everyone may own. This raises the question as to whether the general public is capable yet of telling a good piece of merchandise from an inferior one, or if they want the type of art forms these artists consider fine and believe they must have. The type of things enjoying the greatest sales at the present time indicates that the general public is far from ready.

No art minded individual can fail to appreciate and recognize the important place industry plays in art today. The problem is how to help promote a greater demand for art forms of higher standards. To encourage people to produce fine things themselves through community art projects would develop art awareness. It is not to unite them to become DON QUIXOTES attacking industry.

Encourage People to Return to Work Requiring More Highly Skilled Hands as Well as More Highly Developed Minds

Our general direction in advanced education has been to prepare most everyone, who pursues it, for "white collar" jobs. Manual work, we have grown to associate with and delegate to those less highly educated. This is a bad concept of man's work. No culture can advance without working for the pleasure in manual labor itself. Building a finer nation requires energy, skill, imagination and much manual labor. In the manual skilled arts we labor intelligently to produce fine things. This work is vital in our machine age. It is needed to provide us with fine, unique works of art to complement those industrially produced. Persons whose life work confines them to mental exertion alone,

need physical exertion for a well balanced, healthy life. Participating in the manual skilled arts as leisure time and diversified work may give them this. The community center should afford them this opportunity.

A Cooperative or Subsidized Industry to Meet Many Local Art Needs

America is industry minded. Artists working alone do not command the interest of the public in general. By artists being unified in their work activity, the group would take on small industry aspects and command general attention. Many people like the idea of patronizing their local industries and enterprises. If given the chance, they will like the idea of having their art needs taken care of by local artists who are in business for that purpose.

Encourage Other Small Businesses and Industries Within the Community to be Based on Art

Other countries in the past have developed their art industries to such an extent that they not only afforded employment to many, but commanded both international interest and a market for the things produced.

Promotion of the Arts and Artists as Integral Parts of Our Society

Seldom has the average American thought of either as being essential. Art education, including art museums of few exceptions, has caused art to be associated with the luxurious. So the artists must only create luxuries. How can people be expected to feel and share any common grounds with the artists until they are enlightened in this matter? More effort must be exercised to better acquaint all our people with the other types of artists. Those who work constantly to improve all things society needs and can afford for better living are equally important to our culture.

Assure and Help Establish a Culture of Our Own

The fact that we, as a people, have been slow in establishing a culture, peculiar to us and not imitative of the continent, past or present, has been of little concern to a nation priding itself in complete independence. Today without hesitation, America is offering our democratic pattern to floundering nations as the right one for them

to adopt and follow. If all art is the natural outgrowth and expression of existing political and economic structure of an age, what unique cultural art achievements can we offer other nations as an outgrowth of our society aside from the movie and skyscraper? Does it seem logical to try to inject our democratic principles in their lives, while we continue to imitate or borrow their cultural developments for our own use? These are a direct outgrowth of the social conditions we are trying to help them change.

Help Our People Develop a Sense for Quality

As a people we are complacent in our belief that since we are rich, we naturally have only the best. Yet how rare is the American whose buying instinct is governed by quality rather than by price. By people observing their local artists working in fine materials, using them properly and creating things of quality which they can afford to buy, the American sense of quality can be raised.

Professional Training for Young, Potential Artists

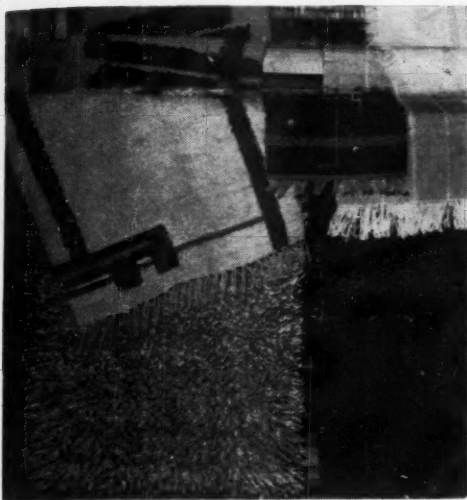
In every community there are youths, who might think of art as their future work, were they encouraged and given the chance to work in it during their formative years. This is our public school system's job, but comparatively little is being done about it. Community work-group staffs could watch for such young interest and encourage it.

Professional Art Consultation to Individuals or Civic Groups

People and communities need professional guidance in their planning, building, furnishing and all improvements of the immediate or collective living environment. A community supporting its own center staffed by professional, specialized artists will be assured of more personalized interest in local problems involving art or art consultation. To the present practice of communities calling in outside professional artists and consultants to fill its needs may be attributed the numerous art and architectural misfits throughout the country. Too few of these have been interested in unifying a community in its eye appeal. The tendency has been to establish a note demanding attention to their immediate work.

NEW RUGS FROM OLD

(Continued from page 17)



A group of Rug Patterns by Mrs. Abbot showing a wide range of textures, color and design.

one's course, and a little practice in working from paper to loom, almost any design can be faithfully reproduced. We have also used a flossa consisting of combined yarn and strips of cloth, which produces a pleasing texture with good body at much less expense than an all-yarn rug.

The type of material and the manner

of its use determine the effect of the finished rug. Flossa and well-finished designs in simple weaving are especially appropriate to rooms with modern feeling, but can be made equally suitable for traditional surroundings. In any case, the only real limitation is that of the width of the loom. The twelve-foot loom being an inconvenient house-fellow, most of us must be controlled by the three or four foot width usually available. The result may be used in strips, as any carpeting; in heavy blocks, for example, three-foot squares which are unjoined but held firmly together by their weight and by a rug cushion; or in a series of squares or rectangles hand-sewn together, preferably with weft of each at right angles to the next to produce textural interest.

There is a considerable artistic liability in the extensive possibilities in designs for these rugs, a liability to be offset by the taste of the creator as well as by the obvious effectiveness of simple lines and interesting color. Just as hooked rugs have suffered from the distaste aroused by "designs" including dogs, pansies, and welcome mats, this type of rug is associated with the sleazy "hit and miss" cotton original—a notion readily dispelled by using rugs or samples to show a difference not easily described or understood apart from the finished product.

Our designs, which are done by my hus-

band (who is a potter by vocation and a weaver by avocation) are distinctly modern in feeling, no matter what the inspiration. When the room is not modern, we prefer to get the effect from color and texture rather than from a linear design. Except when working with the freedom which flossa designs allow, we usually plan our sketches in fairly simple patterns of two directions, warp-wise and weft-wise, for reasons of appropriateness to the medium of weaving as well as ease in producing the rug so designed. A second controlling factor is the use of the rug; for example, the design for a hall rug may well incorporate the movement of travel, that for a room-sized rug requires consideration of the furnishings, or it may be a static point of interest such as a hearth rug.

In any case, for the beginner, preliminary samples are highly desirable as a means of determining the finished appearance, success of colors, and the workability and scale of design. The best and most experienced weavers we know are more likely to make samples than the novice, for they are better aware of the hazards of untried ground.

But for either novice or expert weaver the making of these rugs offers opportunity for the expression of one's individual ability in design as well as in execution, and results in a salable product of artistic and practical value.

INDUSTRIAL DESIGN

(Continued from page 16)

design not only obviated this illusion, but successfully retained the non-skid qualities developed by the engineering department.

Change in traditional design for practical purpose finds expression in Raymand Spilman's waffle iron which is square instead of round, thus increasing the usable area, and making it possible to turn out four small waffles for four individual servings. Main feature, however, is the drip edge which, when the waffle mixture runs over, catches the drip without affecting the outside appearance of the iron.

The great common denominators of design in a majority of entries include contours and surfaces that are easy to clean; compactness of form, simplicity of pattern, and an over-all practicality.

Particularly important to objects connected with food is cleanliness. Thus the meat chopper designed by J. M. Little and Associates, with clean flowing forms to eliminate dirt catching crevices and encourage sanitary care.

Safety is another important design factor in the equipment field as demonstrated in the tractor and combine designed by Henry Dreyfuss for maximum safety, visibility and ease of maintenance, with elimination of such hazards as chain drives and exposed gears.

But the appearance of an article still tends to place utility in sales value. Peter Muller-Munk's percolator, designed to sell at the comparatively high retail price of \$4.95, so caught public fancy that its sale exceeded all expectations, justifying company retention of design service to develop an entire line of products.

Even scientific instruments can be given wider scope by collaboration of the engineer and the industrial designer as proved by the new electronic stethoscope designed by Harold W. Darr

Associates for hard of hearing physicians, but used equally by diagnosticians who find it invaluable in catching low tones not audible in the average instrument.

Panels created by Egmont Arens are of particular interest to students of design, as they trace stages in the development of the work, and also indicate why certain deviations from the traditional have been initiated. A redesigned meat slicer is a case in point. Here streamlining has functional as well as appearance appeal. Arens points to several important steps in the process of redesigning the product. These include elimination of separate castings; installation of the sharpening mechanism as retractable gear inside the motor housing; opening up of the dirt trap under the knife to insure easy wiping; simplification by elimination of enamel and striping in the finish, and the use of glass-hard alumilite as an all-over finish.

A majority of the objects designed or redesigned are eloquent of the important inter-relationship of designer, engineer and manufacturer through whose joint cooperation the customer is being given products whose clean-cut, simple appearance derives from function rather than from ornament.

Space saving, simple surfaces, and cleanliness so essential to airplanes, steamships, trains and buses control design in the transportation field, are exemplified in panels by Brooks Stevens, featuring trains; Donald Deskey, a motor boat; Henry Dreyfuss, Julian G. Everett Associate, ship interiors, and exterior and an entire train form locomotive to lounge; Walter Dorwin Teague, a stratocruiser; Raymond Loewy, private and commercial passenger planes, and Von Doren, Nowland and Schladermundt, the coordinated design program for an air line.

The exhibition, with work by Karl Brocken, Dave Chapman, Francesco Collura, Charles Cruze, E. H. Daniels, Joseph B. Federico, Alexander Girard, Antonin Heythum, C. E. Waltman, and Benjamin L. Webster, will be shown in Detroit, Toledo, Buffalo, Kansas City, Milwaukee, Los Angeles and other large American cities.

ART IN Cinema

A series of avant-garde films in modern art forms—surrealistic, non-objective, abstract, fantastic—was recently shown at the San Francisco Museum of Art in a ten week showing. The marked success and enthusiasm which this series enjoyed in that city makes it worthy of the attention of other art education institutions throughout the country.

Art in Cinema, a catalog of the series, has been published by the San Francisco Museum of Art's Art in Cinema Society, in connection with this project. It is priced at \$2.00. It contains numerous halftone plates and offers a symposium on avant-garde films, together with program notes and references. The introduction is by Henry Miller; forward by Dr. Grace L. McCann Morley; edited by Frank Stauffacher; with the cover designed by Bazalel Schatz.

● Dr. Morley says in the Foreword:—

"The motion picture has now a 50 year history. It has reached full growth as entertainment. In technique . . . the cinema has reached maturity. But it has only rarely achieved the truly creative art form which it seemed to promise from the beginning to the artists stirred by its possibilities.

The series described and discussed in this catalog reviews the high points of the motion picture as an art form. It starts from the crude beginnings in which the very struggle with the medium intensified the creative aspects of the product—and includes a selected sampling of recent experiments of various kinds in the use of the camera as an instrument for an art expression.

The San Francisco Museum of Art believes the series ART IN CINEMA and this publication accompanying it are a useful contribution to the study of the motion picture in its creative aspects and possibilities. The Museum and its co-sponsors, Douglas MacAgy of the California School of Fine Arts and George Leite, editor and publisher of Circle Magazine, are encouraged by the support from the group formed into the Art in Cinema Society, without whom no such venture could have been possible."

The following are excerpts from Explanatory Notes by Frank Stauffacher:—

"There seems to be a post-war revival of interest in the Experimental Film. In Paris, Jean Cocteau has finished his surrealist fairy-tale LA BELLE ET LA BÊTE. In New York, Hans Richter is putting the finishing touches on DREAMS THAT MONEY CAN BUY, with scenarios by Fernand Leger, Marcel Duchamp, Man Ray, Max Ernst and Alexander Calder. In San Francisco, Sydney Peterson and James Broughton have completed their psychological fantasy, THE POTTED PSALM. The films of Maya Deren, made with a simple camera, and at a cost less than that of a weekend in Bermuda are evoking the praise of critics and of public wherever they are shown . . . with the perfection and availability of inexpensive equipment, more and more independent artists and intelligent amateurs are exploring the infinite resources of the film as a medium of personal expression, trying to catch flashing across the screen that ephemeral moment when light and shadow fuse with movement to release an emotion that could arise from no other art. Yet historically, the experimental film suffers from a kind of neurosis: it has never been a money-maker; it has never really had anything to do with money—except the rather important matter of its production cost. The history of the motion picture is written almost entirely in terms of financial investment because the perfection of the machine has

been costly. So the experimental film has a double-neurosis, because it exists on the back of the commercial film, and if there had not been the commercial film there could not have been the avantgarde. Thus we find it occupying a meagre place in all historical works of film. But perhaps we have reached a point in Cinema's development where equipment and technique being perfected to a degree, we will find more attention spent upon the inherent capacities of the film as art. Perhaps it is time to re-examine those small brave attempts at artistic experimentation in the past that have so often been called pastiche and frivolous, and accused of being outside the main development of cinema. Perhaps we may find yet, in years to come, that these experiments were more in the main development than we thought. It is with this in mind that we have attempted to catalog and bring together, for public showing, these restless hybrid aspects of film history. We have, by no means as yet exhausted the field, but, the very difficulty of seeking the source, and here and there uncovering some fine unknown fragment, will be justified, if a reasonably large body of interested people can examine these films for themselves. Since an interest in non-commercial venture needs a non-commercial center for its expression, the logical center in San Francisco was the San Francisco Museum of Art."

The following is a list of the artists whose work was shown at the San Francisco Museum of Art, in Series No. 1. They are listed chronologically in the catalog, together with the many others who were responsible for the work of the Avantgarde.

- 1921: Viking Eggeling—painter, born Sweden 1880, died 1925.
Hans Richter—painter, writer, born Germany 1888, lives in New York.
- 1922: Walter Ruttmann—painter, born Germany 1890, died 1941, Berlin.
- 1923: Rene Clair, born ca. 1890 Paris, lives in Hollywood.
- 1923-24: Fernand Leger, painter, born France 1881, lives in New York.
- 1926: Alberto Cavalcanti—architect, painter, born Brazil 1897, lives in London.
Man Ray—painter, born Philadelphia 1890, lives in Hollywood.
Jean Epstein—painter, born France, lives in Paris.
- 1927: Marcel Duchamp—painter, born 1887, France, lives in South of France.
- 1928: Germaine Dulac—painter, born 1890, France, died 1942, France.
- 1929: Ralph Steiner—painter, born Cleveland 1899, lives in Hollywood.
Luis Bunuel—writer, born 1900 Spain, lives in Hollywood.
- 1930: Jean Cocteau, poet, writer, born France ca. 1895, lives in Paris.
Oskar Fischinger—started as poet, now artist, born Germany 1900, lives in Hollywood.
- 1931: Avantgarde Expires as Independent Movement.
- 1936: Mary Ellen Butte, painter, born 1909, Houston, Texas.
- 1938: Douglass Crockwell, painter, born United States.
- 1946: Maya Deren—poet, New York.
Sidney Peterson—writer, San Francisco.
James Broughton, writer, San Francisco.
John and James Whitney—musician, painter, Hollywood.
—Contemporary Americans.

The catalog contains articles by Luis Bunuel, Henry Miller, Oskar Fischinger, John and James Whitney, Maya Deren, Man Ray, and Hans Richter. Hans Richter writes: In the ten years between 1921 and 1931 there developed an independent artistic movement in Cinematography. This movement was called **Avantgarde**. It was the only artistic, independent movement in Cinematography until today. This art movement in film was parallel to such movements in plastic art as Expressionism, Futurism, Cubism and Dadaism. It was non-commercial, non-representational, but international. It included artists from ten countries: Australia, Belgium, England, France, Germany, Holland, Italy, Spain, Sweden and the United States.

ART NEWS

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Museum of Modern Art

- Useful Objects, through 26 Jan. Will then be sent on tour of country.

Exhibition arranged to call attention to new designs and new or improved use of materials in the manufacture of useful objects for everyday living.

- Mobile Design, 15 Jan. through 23 March.

An installation in the Young People's Gallery, planned by them, showing a new approach in teaching design to high school students. The objects shown, all three dimensional, are semi or purely abstract in nature, stressing motion and an inventiveness of materials.

- Eugene Berman Theatre Design, 15 Jan. through 9 March.

A comprehensive exhibition showing this artist's costume and scenic designs for the theatre and ballet.

Cooper Union Museum

- Stitches in Time, 28 January to 12 April. An exhibition of embroideries and needlework technique.

Serigraph Galleries

- Fifty Serigraphs for Children, through 25 January.

Second Annual exhibition of the National Serigraph Society. Prints ranging from \$2.50 to \$15.00.

Metropolitan Museum of Art

- Costume Institute, current.

A special exhibition of costumes shown in association with objects from all departments of the Museum, chosen to show sources of design. This new installation provides increased exhibition, study storage space and library facilities, a classroom and rooms where designers may work in privacy.

- Ceramic National, opening 10 January.

Initial showing of traveling exhibition of 250 works selected from Eleventh Ceramic National at the Syracuse Museum of Fine Arts.

Riverside Museum

- 1947 La Tausca Art Competitive Exhibition, 26 January to 8 February.

Cleveland Museum of Art

- British Contemporary Paintings, January to 2 February.

- Design in Sculpture, January through February.

Art Alliance, Philadelphia

- Society of Industrial Designers, 2 January to 14 February.

Barker Bros. Auditorium Los Angeles

- Cleveland Craftsman, 6 January to 3 February.

City of Paris, San Francisco

- 2nd Annual Exhibition of West Coast Advertising Art, 10 to 21 February.

- Rotunda Gallery, 8 January to 1 February.

Wood Forms, assembled by Cornelia Chase.

Flower Arrangements, assembled by Alma Carlisle and Mrs. M. Corwin.

- Art in Action.

Exhibition of Ceramics by California Potters.

Demonstrations: pottery, daily. Weaving, Tuesdays and Thursdays.

Wm. Nelson Gallery of Art Kansas City

- Encyclopedia Britannica Collection, January.

Art Institute of Chicago

- Late Medieval Objects, indefinitely.

Museum of Art, Providence, Rhode Island

- Masterpieces of Western Prints, 8 January to 5 February.

From the 15th through the 19th century, illustrated by examples from this Museum's collection and numerous loans.

A Fourth "R"

Excerpts from an address given by T. Jackson Lowe, Superintendent of Schools, Hogansville, Georgia at the SAA 1946 meeting:

- It is traditional that reading, 'riting and 'rithmetic, as skill subjects, have been stressed to such an extent that creative planning and thinking has been neglected. In looking back over my experience I realize that I forgot to plan for creative work, or perhaps I did not know how important it was until I actually went into an art class at the University of Georgia.

From this personal experience, I have developed a philosophy of education which adds a fourth R, rhythm, to the familiar three R's, reading, 'riting, and 'rithmetic.

The art program then becomes a vehicle for carrying the fourth R.

This philosophy has influenced my thinking and planning to the extent that I wish every person could have some experience with art. It has given me a new vocabulary which I like to use. I constantly refer to the four R's for I would like to see them of equal importance.

As superintendent of a Public School system I am delighted to be able to have an art program. Children at an early age will express themselves through drawing and painting. For this reason art makes a natural bridge from home to school. The work in the first grade may start with self expression through the arts. Use the fourth R first, as something the child feels and understands.

I am not interested in art for art's sake but in what it does to me and others. Let us have creative programs organized and carried out through cooperative planning with parents, students and faculty.

"Be it ever so humble, there's no" picture like your own.

Competition For Textile Designs

- Philadelphia — Letters announcing its first annual competition for woven textile designs have gone out to art and textile schools throughout the United States, it has been made known by the Moss Rose Manufacturing Co., of this city.

The competition, which is to be held from April 1st to 15th of this year, is limited to registered students in U. S. art and textile schools. (Persons professionally engaged in the field of design and Moss Rose employees are not eligible.) Inasmuch as most textile design courses stress printed fabric design, it was decided to restrict this competition to woven textile design exclusively.

Three prizes, totalling \$1000, are to be given. The first prize is \$500, the second is \$200 and there are three third prizes of \$100 each. A jury, consisting of the following representative figures in the field of art and industry, will make the final decisions:

Richard F. Bach, Dean of Education, The Metropolitan Museum of Art, New York, N. Y.

Royal B. Farnum, Chairman, National Conference of Schools of Design, Providence, R. I.

John Gerald, Vice-President, B. Altman & Co., New York, N. Y.

Edward J. Wormley, Industrial Designer, New York, N. Y.

Joseph Muller, President, American Institute of Decorators, New York, N. Y.

Thomas V. Barber, Merchandising Counsellor, L. Bamberger & Co., Newark, N. J.

Berthold Strauss, President, Moss Rose Manufacturing Co., Philadelphia, Pa., ex-officio.

Alfred Auerbach, Alfred Auerbach Associates, New York, N. Y., professional advisor.

Prospectus for the competition are being sent to all qualified students requesting them.

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MONOPRINTS ★ HELIO PRINTS ★ TEMPERA COLOR PROCESS ★
SILK SCREEN ★ BATIK ★ FINGER PAINTING ★ CRAYON PRINTS
★ RHYTHMO-CHROMATIC DESIGN ★ MOTTLED PAPERS ★
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